

Special 30th Anniversary Issue.

From the suburban wastelands of the Central Valley comes:

PROGRAM GUIDE \*\*\* REVIEWS \*\*\* ARTICLES

SPRING 97

# KDVIationSxx

freeform alternative radio  
for the Sacramento Valley

**Kdvs** 90.3  
fm

Our worst fear comes to life:  
KDVS is knocked off the air;  
bad radio continues to  
bombard Sacramento...

KDVIationS  
SPR 97 FREE



## In this issue...

Interviews: Tribe 8, Lack Of Interest, Utah Phillips, Solus, Less Than Jake, Bruce Licher from IPR, Scar Tissue, Vehicle Flips, Devoid of Faith, Marley Brothers, Präparation H, Sean from Bovine, Hellnation, Failure Face, The Jimmies, Greg from Rip Off, Steveggs, Scofflaws, Kaia, Mobtown, & The Seductive.

Music Reviews

Program Schedule AND (if you can believe it) lots more including

"..Poured coke on my head Sat; mom liked my hair on Sunday."



# 30TH ANNIVERSARY ISSUE

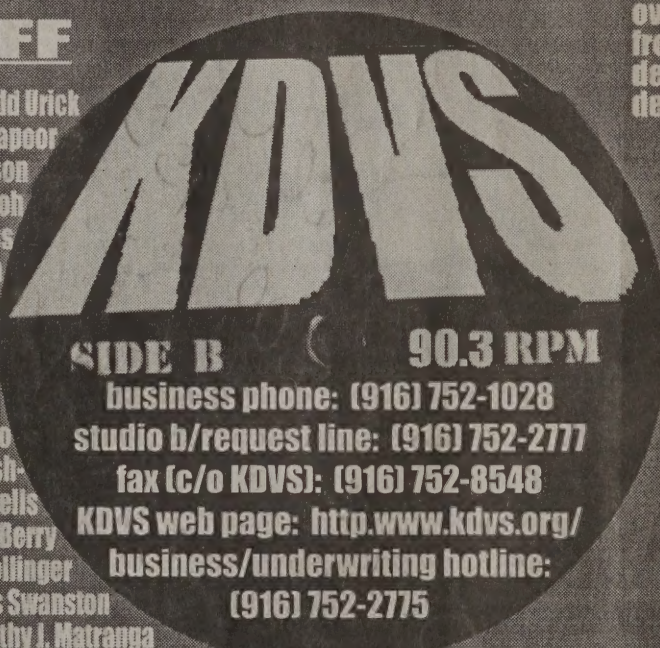
**Hi. You might have tuned-in lately, and for the past few months, and have heard nothing at all. Static. Well, it just happens that UCD is doing seismic upgrade work on the building that houses our transmitter. To make a long story short, somebody messed up, and it wasn't us.... so, we're broadcasting low wattage. If you miss KDVS and would like to express your concerns, write to: Campus Media Board, 472 Mrak Hall, Davis, CA 95616.**

The cover concept was stolen from the "10-29-79" compilation LP from Greg Sage's Trap label. It featured live material from Sado-Nation, the Styphnoids, the Neo Boys, Smegma, and others. If you have a copy to sell, leave me message at (916) 752-2775. The original cover had a bunch of Trap 45s attacking the Portland skyline--then highlighted by the monstrous Urbanco Building on West Burnside. The cover was my idea, but Todd pretty much did the whole thing himself. Expect KDVS full-strength in April. We'll be taking the valley by storm at 5000 watts. The cover portrays this upcoming event. Maybe if you look really close, you can see the new Cluster Bomb Unit 10" on Thought Crime obliterating the 1100 K Street building. Thanks to Alanna for her work ethic and styling sense and Julie for making the authentic borders on the Bruce Licher interview.

-Rijk Ele

## KDVS STAFF

**General Manager:** Todd Urlick  
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Benard Benson  
**Program Director:** Jeremy Osterloh  
**Asst. Program Director:** Brian Weiss  
**Music Directors:** Carl Jensen  
Josh Kretzmann  
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**Production Director:** Jocelyn Walker  
**Publicity Director:** Alanna Berkson  
**Asst. Publicity Director:** Cindy Manzo  
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### GENERAL INFORMATION

KDVS is a non-commercial, student and community run radio station dedicated to alternative music programming. Operating at 5000 watts, 24 hours a day, seven days a week, 365 days of the year, we consistently present a wide diversity of programming. As one of the last free-form community radio stations in N. America KDVS continues to bring Northern California a wide range of music, community and public affairs, news & interviews in our quest to educate as well as entertain. KDVIationS is a publication of KDVS. KDVS 90.3fm is owned by the Regents of the University of California, and is located on the UC Davis campus at 14 Lower Freeborn Hall, Davis, CA 95616.

## The KDVS Record Swap:

**Sunday, June 1 at 9am take a drive up to beautiful Davis for the annual KDVS Record Swap. Located at the 3rd & B Building in Davis Central Park. Sponsored by Armadillo Records in Davis.**

You see, I was in the back yard drinking a two-litre coke. Next door was my landlord. He owns the house next door, too, and he's gutting that house because it was made in the 50's out of the cheapest post-war materials available. The Coke was flat, and I was fed-up with living this life. I poured about a litre on my head, and my landlord, my landlord's wife, and some handyman (who seemed a bit p.o. 'cause minutes before he couldn't drive these screws into our screen door) seemed perplexed by this. My landlord knocked on my door minutes later, saying that he had to fix something, while staring at my coke-drenched shirt. The next day I made the trek to my mom's house to eat dinner. After a fabulous home cooked meal and watching Fox 40, my mom, and her friend (who happens to be a hair dresser), commented that my hair looked good. Damn, I hadn't showered in days. Usually my mom complains about my grooming habits. Coke really did it. I had a really enjoyable night with my mom, and my hair didn't mess things up one bit.

-Todd

**Now you can hear KDVS world-wide... on the web: <http://www.kdvs.org/>. With the newest version of Real Audio, over a hundred streams are available to listen to KDVS over the web. Fidelity ranges from "AM"-quality to CD-quality, depending on phone line & modem type.**

This 'zine was brought to you by the letter Q, the Number 1, Cindy Manzo, and Alanna Berkson. We would like to thank a segment of the population without whom we would have been able to live normal lives. To those of us helped with the winter program guide which the people never saw and those who tried to suck us down to the level we say ok thanks specifically Todd H. Urlick and L. Ele, Julie Espinoza, "Punk Pants" Lee, Patrick "Guy" Speckman, Aaron Vard Langer, and Gonzales (for playing late at night). As for the of our adventures with people and interviews how small was the world was.



# Warning

SOME MATERIAL IN THIS ISSUE MAY BE OUTDATED DUE TO THE COMBINATION OF A CRASHING COMPUTER AND AN EXPLODING TRANSMITTER LAST QUARTER. SORRY FOR THE INCONVENIENCE. BRUSH YOUR TEETH TWICE A DAY.

## Contents Under Pressure

### Articles

General Matters	4
The Program Director Spills His Guts	5
How I Overcame My Fear of Chicken	6
An Open Letter To Zach de La Rocha	8
No News is Good News	9
Punker Than Yer Grandma	9
A Look at The Roots of the Folk Revival	10
Zapatista/Punkista	11
Words From a Not So New DJ	12
One Of Those Things.	13
My Own Musical God	13
amBUSHed by kdvs	14
Public Space	15
KDVS and Me	17
One Strange And Wonderful	17
30 Years of Independent Radio	18
KDVS in September 1967	19
Is There Life After KDVS?	20
A Radio Theater Memoir	21
Cruisin' Thru Davis	23

### Programming

The Spring 1997 On Air Schedule	40
Show Descriptions	42

NOTE: THE EDITORS OF THIS PUBLICATION DO NOT ADVOCATE POURING COKE ON ONE'S HEAD.

### Interviews

Guido	24
Bruce Licher from IPR	27
Utah Phillips	29
Vehicle Flips	30
Solus	31
The Seductive	33
Lack of Interest	34
Devoid of Faith	36
Marley Brothers	37
Tribe 8	38
Präparation H	45
Less Than Jake	46
Scar Tissue	47
Sean of Bovine Records	48
Hellnation	49
Failure Face	50
The Jimmies	51
Greg of Rip Off Records	52
Steveggs	54
Scofflaws	54
Kaia	55
Mobtown	71

### Reviews

Ragga	57
Ska	58
Hip Hop	59
Noise	60
Industrial	61
Gothic	61
Top 30 Industrial	62
Hardcore	63
Punk	67
Rock 'n Roll	69
Hip Hop Year in Review	71

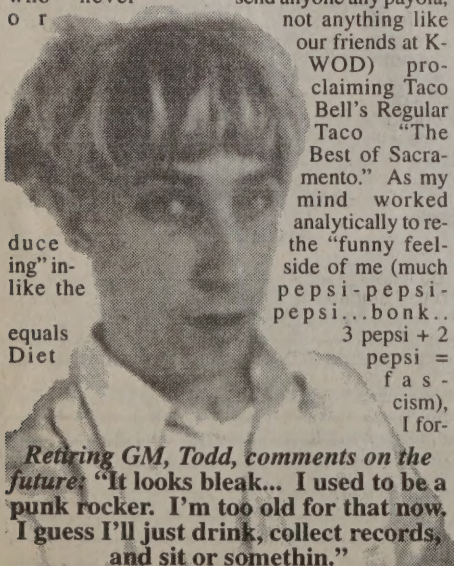


# GENERAL MATTERS

**KDVS General Manager Todd Urick talks about tacos, rock, salt, slime, Alanis, and other things that really matter.**

**1998.** Oh I mean, 1997. It doesn't really matter, it's all the same—another article from the General Manager. Yep, GM of the ol' 'DVS, underdog o' greater nowhere. It might as well be nowhere. That's right. After years of living in the Sacramento area, I have always had this hope that the folks here would catch on and join the nineties and rock out before the nineties are over. Are Sacramento Countyans bland, or is it just the planet? Wait'n for hot coals to be shoved down my pants, or even a rift to form in the Sunrise Mall parking lot spewing out magma, destroying its 6326 parking spaces, OfficeMax, and Londonrock Imports (as if importing rock from London was a good thing) as I stand upon the permanent "Birdcage Walk - For Lease" sign and rock out. It's gotten to a point where I'm waiting for a natural disaster to break the boredom (hey, I know it rained a so much at the end of the year that Dry Creek almost flooded (creek+water=Dry Creek=good name), but that ranks up there in excitement with Fullerton's spoon-bending craze).

So I was filling my complimentary water cup (.had to settle for just water since the Fort Knox computer system was down at my bank and denied my ATM) at The Taco Bell beverage bar (by the way which offers from left to right, Pepsi, Slice, Diet Pepsi, Mountain Dew, Pepsi, Dr. Pepper, Diet Pepsi, and Pepsi which is a IQ buster, since if they organized it (L to R) MD, Slice, Dr. P, Diet Pepsi, Diet Pepsi, Pepsi, Pepsi, and Pepsi, people would maybe start to panic and actually figure out that (hey) Pepsi owns Taco Bell and (hey) I guess we have no choice but to drink Pepsi) waiting for my "dinner", turn my head, and on the wall lies a framed award from Sac's News'n'Reviews (P.S. If anybody runs into anyone who works at Sacramento's alternative newspaper), N&R Inc., tell them that there's this really cool radio station in, I think, Davis, that is volunteer run, non-profit, and run by the community, and I think it's at 91.3, or 90.3, oh whatever—they're (KDVS) just a bunch of radicals who never send anyone any payola, or not anything like



not anything like our friends at K-WOD) proclaiming Taco Bell's Regular Taco "The Best of Sacramento." As my mind worked analytically to re-the "funny feeling" inside of me (much peps-i-pepsi-pepsi... bonk.. 3 peps-i + 2 peps-i = f a s-cism), I for-  
**Retiring GM, Todd, comments on the future:** "It looks bleak... I used to be a punk rocker. I'm too old for that now. I guess I'll just drink, collect records, and sit or somethin."

mulated a proof: Now, what would be Sacramento's worst Taco? (Why, that would be, **TACO BELL:** bland taco "meat", which is not, real meat, iceberg lettuce, and "cheese"). Then I got to thinking a little harder, "good taco and bad taco are one?" Well, nevermind, I've got all the free water I can drink, suckers (run their stinkin' water bill through the roof (well not actually. A long time ago I experimented to see how much a human can drink. Sticking the hose in my mouth, I started my chugging marathon (I really don't need to finish this sentence))). At the beverage bar at Nation's Hamburgers, although, it says "Enjoy a Refill." "Enjoy a [denoting single, uno, un-bladder-filling = unhappy] Refill." Now what does that mean? Am I to buy a drink, and enjoy only a single refill? Or better yet, buy the drink, look at the "Enjoy a Refill" sign, enjoy a refill, look at the "Enjoy a Refill" sign once more (as it directs me to enjoy yet another refill), and enjoy another refill?

Now, I'm still in college. I haven't got off the plane and landed in Buttkiss City limits yet (of course, I live in an award-winning Taco Bell taco city—This is *Taco City*, man, bow down and kiss the meat-textured soy (geez, meat-texture anything is about as enjoying as boullion-flavoured French Dip dip.). Just what is Buttkiss City? Basically anyone involved in the music industry, radio, music reviews, and know-it-all reporters who profit off auctioning off information such as "the next big thing," "the underground comes 2 U from ME," and "you've heard it first from me—this is where it's at so buy into it now." Being the General Manager of KDVS is truly a weird thing, because when I meet most radio and music professionals, they just don't know what to say about us (a record/CD library of 60,000, playing everything from folk, jazz, and blues, to hardcore, experimental, and crust, from all reaches of the planet), so they say, "wacky stuff, half-pint—eventually you can get a job in the industry and do important work," as I turn my bike around and head back home for those two scoops. **THEY DON'T UNDERSTAND.** Joe Band Manager has no idea that thousands of artists exist in dozens of genres outside of their 20 band knowledge (and my 21 band knowledge including **Sewer Trout, Schlöng, The Ramones**, and, ah, **The Ramones**). So, as of this moment, I'm denouncing the music industry and everyone associated with it. That's right, Mr. Geffen, Mr. "I'll sign your band," Mr. "I'll give you a shitty deal on this porta-four track recorder so your band can make shitty music and suck somewhere else, but I get commission" at Guitar City, and my guitar teacher for trying to teach me **Led Zep** licks so I can suck just like him; **YOU ARE ALL POO**, and I'll tell you why, one by one. Here lies a list of music-industry slime:

**Todd, General Manager of KDVS:** All this guy does is sit around dreaming about bags of "fun size" Snickers, as other staff members try to make him go crazy (yeah, guys, that one day I wasn't hearing things in my head. There really was a kid throwing a Snapple lid against the floor outside in the hall in four second intervals). Although, officially not involved with the industry, he should be. He gets paid to play cal-

culator games, and trick people in thinking he is cool so that they will buy burritos for him. Nobody who sips cola injected into a ketchup pak should be allowed to get away with this.

**DJ at the local alterna-rock, alterna-VH1-rock, alterna—"watered down with yesterday's stalest artists who still need to be on the industry payroll to pay the mortgage on their mansions, Nirvana, and STP"—rock:** Now I don't see how these people can trick themselves into thinking that they have any dignity or self-respect at all. I have to laugh when I hear them energetically announce **Pearl Jam** for the third time in the day, acting like they've just done something useful to humankind to advance them into the next 27-second interval of breathing and blinking your eyes, while masking the cerebral void that lies behind their voice. As George Jetson even needed to maintain a standard of quality control while pressing a singular button to fabricate sprockets, the job of deejaying is preplanned so the unity of outcomes leads to predictability, thus ushering vacancies in the vocational obligations

**“as of this moment, I'm denouncing the music industry and everyone associated with it.”**

associated with working for money: critical thinking, exceptional motor skills, or just not drooling and faking it real good (although at some jobs it is harder to look like you are doing work than actually do the work required to do; these jobs are the real challenge). The DJ only needs to read off a piece of paper, but the assumption is that they are a music guru. The worst case scenario is when a DJ actually begins to think that they are above the level of a Frozen Yogurt shop worker and declares that they are a part of the music industry. Well, bub, congratulations—you are. The several years of home studies paid off. Your degree from National Correspondence School just came in, third class. You're the puppet at the string-filled bowel whose job it is to sell the shit, so the industry can suck down more lard, strip it of its nutritional value, and reintroduce it as Alanis Morissette.

**College Radio Reps at Record Labels:** Okay, their jobs are to bribe college stations to play crappy music because they can't get it played on commercial radio. It wasn't until a few years ago that "the majors" even paid attention to college radio stations; before then college radio to them was like fallen dandruff from the head of rotting Top-40 stations. Then it was found that in order for the music industry to grow and reap more profits, college radio was a good outlet to play low-overhead test bands to see if they could make any money for them. It used to be that college radio played more independent labels and regional artists, and from there the bands that did well went to majors, and others started their own independent labels (good, except for the fact that the planet would continue to revolve without half the SST catalog). Now, the majors bypass the whole system by clouding college radio with it.

**CONTINUED ON PAGE 7**



## Blessed Noise and Girls, a Horrible Product of a Masochistic God

By Jeremy Osterloh

I've been arguing with a number of people, including Publicity Director Alanna, recently over the legitimacy of noise as music. I've gotten calls saying, "What's with this static? Is it going to turn into a song soon?" and other callers saying, "You're a stupid fag", but I try to ignore the latter, though they dishearten me so. Regardless, here I am now attempting to defend noise as art and relating all this to my girl troubles.

I hate girls. I know, I know, you're sick of hearing about it. Well, I'm sick of hearing about it also. I'm sick of hearing about it, thinking about it, worrying about it, dreaming about it. But it doesn't matter, I'm consumed by girls. Practically from the moment I wake up until I pass out on my couch in front of the tv with a few bottles of beer at my feet and cotton in my mouth, all I think about it is girls. I go to class, look for girls. I go to shows, look for girls. On my way to the fucking john, I'm looking for girls (Once I get to the john, though, I stop looking for girls, but keep thinking about them (If you know what I mean (I'm getting sick of cheap masturbation jokes also, but don't seem to have very much luck ridding my mind of those either)). With most things in life, if I feel that I have no more room to progress and that I can't get any better, I give up. It's not the best attitude, but I've got a tough time accepting pathetic failure and it helps fill up time therapy. But with girls, all of a sudden I become some optimistic, sadistic, motivated, driven, focused moron. Even though I'm just as inept at dealing with girls as I was back when I started looking at them, what, 12-13 years ago, I still haven't given it up (probably because I've gotten it up so much), only gotten really sick of it.

Here's my latest girl problem that you don't really care about because you have girl/guy problems of your own to worry about (But I

'm program director of KDVS, so my articles have to be published!). I meet this girl right? Let's just call her, oh I don't know, Ellen. OK, so I meet this Ellen and I see her around and I think she's got some spunk, you know? She's got some sense of class or something, something that makes even the most routine gesture or expression captivating. So, I naturally think that I'd like to get to know her better (not in any sick way, mind you. It's just that there aren't a great number of people who I've actually met who really fascinate me. My ex-girlfriend, uh, Dana, did. So did Ellen.).

Anyway, about a month ago, I was there leaving my own donation in the Organ Donor's bathroom. Sure I'd been dry-heaving for the last half hour, my pants were around my ankles, the cat was walking over my face and I was lying between the toilet and the kitty litter, but you know, I felt pretty good all in all. See, a few hours before, I'd been sitting there talking to Ellen, asking her questions about her cultural

way by which I'm trying to defame you, or anything. It's just that you were the unlucky person who's most recently started pushing me in front of the train, and I write about what I know. So, anyway, back on track, she was there at that hippy thing and I saw her and I wasn't sure that she saw me and she got up and left and I didn't want to follow her because I thought she left because she saw me but my friend said, "No, she didn't see you, go after her" I said, "You sure?" he said "I'm sure" I said ok and I went after her and I caught up with her and I walked with her and we talked.

We came upon a fork in the road, and I said that I'd better head that way (gesturing to the right). She said oh, do you have something you need to do that way (right)? I said, no, I'm just gonna go that way (to the right, that is) because I don't feel comfortable when there are extended awkward silences. She said oh, you should go this way (gesturing to the left, the direction she was headed in) and visit some

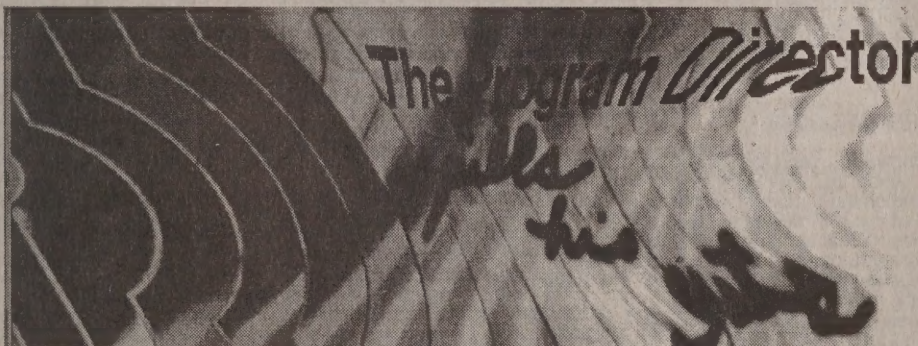
people we mutually know. I thought, alright! She wants me to go visit those people because it would necessitate my walking her further. Or maybe she doesn't think like that and she's just seriously saying, maybe I ought to go visit those people. Anyway, I decided to go to the right since I was seriously

fucking confused at this point, and just wanted to get the hell out of there. Have you noticed anything sick and depraved yet? Huh?

I find out the next day that this Ellen said that I was following her home and told my friend, uh let's call her Lori, to tell me to stay the hell away from her (Ellen). What the fuck! What's so sick? What's so wrong? Did I miss something here? How did things go from so good to so bad in a period of 48 hours? I don't know much about her past, so I won't jump to the conclusion that she's fucking psycho. I mean, something pretty fucked up must have happened at some point in the past to explain her calling me a stalker and making me want to go on a kill crazy rampage, for which I'm very sorry for (I hate it when someone finds out something really shitty, like they learn there are some old enchiladas rotting away in their colon for the last few months and that they'll never be regular again, and I say, "I'm sorry", and they say, "It's not your fault." Yeah, I know motherfucker. Of course I'm not responsible for the inner workings of your GI tract. It's your fucking fault and your fucking problem; I'm just trying to empathize with your sorry, constipated from now on ass. I don't really give a shit, but hey, at least I'm TRYING). I'm not a fucking stalker. I might joke about stalking, but I'm no piece of shit stalker.

Now do you see why I listen to noise?

A lot of people I know say, "How can you listen to that? It's noise, it's not supposed to be listened to. Music is supposed to be listened to, noise is just noise. It's annoying, boring and all sounds the same." Yeah, well I find you annoying, boring and you all sound the same to me also. Others take the more technical, musical snob approach, "Music must have the following components, rhythm, a melody, and blahblahblah." In what other artistic forum are formulaic prerequisites necessary? Where would we be today if no one pushed the limits of what is artistically appreciated? Paraphrasing Brian of Grand Theft Audio from the last program guide, without people challenging the ac



identity, moral philosophies, and cigarette preferences. I thought that things went pretty well. She put her head on my shoulder and said exactly what you want to hear when someone rests their head on you, "I think I'm gonna vomit". We prematurely shook hands good-bye and didn't break, we just relaxed our grips for a few minutes. So, even as the bile burned my throat and rotted my teeth, I felt relatively good because I had a meaningful conversation with someone I thought worthwhile.

OK, so the next day, I go with my friend to this thing which I'd rather not mention because it's some hippy thing I can't really get into (I've tried. I just can't, ok?!?) and I'm a little ashamed to have attended some hippy thing. The only reason I went is because I had a good idea that this Ellen was gonna be there, and I enjoyed our talk the night before and shit, I admit it, I was somewhat attracted to her. I mean, she's not ugly. She's rather good looking actually. OK, you forced it out of me, I jerk off thinking about her. Just Kidding, anyone who knows the two of us!! I was KIDDING, I can't emphasize that enough. (Hmmm, it just occurred to me that Ellen may read this (Funny thing, I wrote this one article a while back that you didn't read because it didn't get past the censors, (something about 'obscene', 'patently distasteful', and 'there's no room in our program guide for talking about breaking into the women's bathroom and sniffing the toilet seats' was mentioned about it. (No, really, I'm not kidding.) I think the censors are the ones who are tasteless, not me.). Anyway, in that article I pleaded to one of my old teachers to, you know, 'do it' with me. Mentioned her name and everything. Turns out that I saw her later on and she told me that she's read my articles in KDVIationS. Heh, that would be have been funny if you read when I was asking you out, wouldn't it Laura? Uh... oh fuuccckkkk!) Yeah, Ellen: well, this isn't some sophomoric



Continued on page 8



DESPITE COMMUNITY OUTRAGE HERE'S...

# How I Overcame My *Fear* of Chickens Pt. 2

(Pt. 1 can be found in KDVIationS summer issue)

by Mick Mucus

The story thus far: Mick suffered a brutal beating at the talons of an insane rooster named Cantaclarro, as an infant. It left emotional and physical scars that plagued him through his adolescence and early adulthood. In an attempt to overcome this embarrassing and debilitating phobia, Mick's friends slowly introduce him to their tame clutch of chickens, after hours of education and taunting they decide to have Mick caress an amiable hen. Despite their efforts, Mick's terror comes to the surface at the crucial moment and he cowardly runs away. The story picks up as he dreams that night....

Pt. 2: I DREAM OF PRIVATE COCK

....moonlight was dim and slightly deformed through the dense fog. My sock was drenched from the hole on the bottom of my left sneaker. The hole had gone through the sock too and my foot was icy. "What is this place?" I asked no one. Puddles you could only see under sparse street lamps ran unevenly and flickered. All else was dark. "Where am I going?" I headed towards an oasis of light. As I got closer, I began to make out features, and decided that I was at the edge of the city, in some commer-

cial/industrial zone, a place where you'd find brickyards, warehouses, auto dismantling/fencing operations surrounded by overgrown weeds, chain link fences, and an occasional overgrown toxic field.

I heard a sound, low and far away: FLOOM, FLOOM. Startled, I turned quickly in that direction to try making an ID. At the base of a cone of light that flowed from a distant street lamp, I made out a hazy figure.

A man, I thought, but either he was severely obese and misshapen or decked out in a long, bulky rain coat. "Must be a raincoat," I told myself. I was disturbed by the way the coat draped over him at peculiar and awkward angles. The dark shape where a head would have fit into the equation looked equally geometrically outlandish, but then again he had to be at least 75 ft. away in dense fog (and he had a great excuse for being layered, bundled and sporting a rainhat or some funky hood).

What freaked me out was that when he walked all I heard was his faint, deep FLOOM FLOOM—not footsteps.

So I watched, I could tell he was moving, but what I thought was a stroll, (as he got closer) turned out to be a full sprint—right at me! The rhythmic FLOOM FLOOM now became faster, almost spastic, and much louder.

I thought to myself, "This floom floom guy has spotted you, or heard you and is now running after you. Considering these unusual circumstances, better not stay and chat." I

bolted away.

It was easy to hide in the dark, so I ran past a street lamp (well out of its hazy cone) in a bush that grew on both sides of the corner. It was close to the sidewalk, but dark as coal. FLOOM FLOOM got much louder, FLOOM FLOOM, something stepped to the corner where I turned, it hesitated and then moved on diagonally, across the intersection. I peered out from behind the bush. This guy was definitely looking for me, but was now headed the wrong way. This was the closest we'd been and I could see his back pretty clearly. He was wearing a trench coat and a hat a la Columbo or some other archetypal private investigator. "How cliché" I whispered to myself as the idiot reached the far corner and walked right under a street lamp. "Not really smart, either."

This guy had lost any chance of spotting me now. I could've mooned him, drank a beer and thrown dirt clods at him without fear of being spotted. I wanted to see his face though, so I remained still. He stopped again under a cone of light. He had what I figured was a really big nose and a full beard. I could tell the color of his beard only as he made an abrupt about face and stared off in my direction. It was red, blood red. He began walking again, FLOOM FLOOM, in my direction, FLOOM FLOOM. "He can't see me." I tried to calm my fear, but as he got closer I made a startling discovery: my pursuer was a gigantic rooster in a raincoat. I be-

NEW AND FUN!  
ALL DIFFERENT KINDS OF

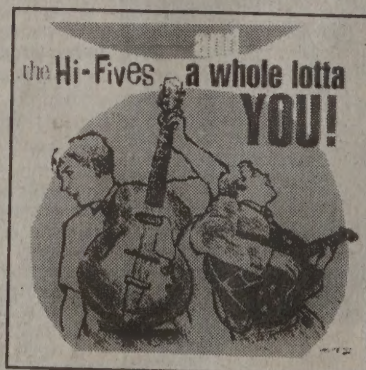
PUNK!

THE CRUMBS



"The Crumbs" LP/CD

From the swamps of Florida, drunk on Schlitz, The Crumbs have arrived playing original rock-n-roll style punk rock with 3 chords and a four on the floor backbeat! 13 new songs.



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came frozen in shock, disgust, and the deepest of terror.

My conscience began to question my conscience in a manner of uncontrollable C.

CON: A detective chicken—after me?

SUB-CON: A private cock, I would say.

CON: Wait! This must be a dream or else I wouldn't be talking with you directly!

SUB-CON: Oh?

CON: Yes! I'm awake in my own dream, I could just fly away or turn this private cock into a chick-o-stick or sell him some life insurance.

SUB-CON: ...or this could be a nightmare in which you fly to bed, go back to sleep, get up to get some juice, climb back into bed only to find the rooster hiding in two dimensions under your Snoopy blankets. You run away, rooster right on your tail, double back to bed and start over again. You will never know if you're awake or still in the grips of a nightmare.

The voice of my sub conscious is deeper and scarier (like V. Price/Hancock or Zog, come think of it) than my conscious voice. The conversation inside my head was over, I jumped out from behind the bush and ran away, pale as a ghost.

I ran a long way, the rooster right behind me, breathing down my back. FLOOM FLOOM was now louder than ever. I sensed him ready to tear my flesh at neck level. This was it. I resigned myself to a violent, bloody, embarrassing death at the hands(?) of a six foot tall chicken. Then a cry of BAKAAW filled my head and everything went black.

For a microsecond the smell of rotting carrion filled my senses, I was nauseated and burned at 200 degrees Fahrenheit. My body writhed uncontrollably, the articulation of the gag reflex. I was definitely gonna hurl, but just as I let go, something unexpected and wonderful happened: I woke up.

Being jolted out of hell was a welcome relief despite the physical manifestations of my zeal within the realm of dream. I began to recover as soon as I was sure I was really awake (no Snoopy blankets). I had been scared shitless, but that was beginning to pass. The experience left me feeling slightly disturbed because of the idiotic and terrifying nature of the dream, and the weird feeling that there was some relevance that I had missed, now becoming foggy with each passing minute. Maybe it's just as well, I told myself, to put it in the back of your mind with the rest of your forgotten dreams. You gotta work at 1pm.

That weekend I had much to do. I wanted badly to go to Pink Floyd, because at the ripe old age of 21, I'd never been to a real live 20,000 fucked up hippies rock concert (my friends told me that John Denver and Peter, Paul and Mary didn't count). Anyway, I wasn't about to dish out 40 bucks that I didn't have to see a bunch of dudes even their fans refer to as "THE FAT BASTARDS." My friend (the one with the chickens from pt. 1) offered me a ticket in exchange for pulling some weeds in his front patch of dirt.

He estimated the chore would take 6 hours, but offered to pull weeds beside me. I accepted, but that morning I felt apprehension at the thought of an eternity of boring labor. So, before I left my house, I secretly ingested a "square meal"—a paper hit of LSD. We started at about half past nine. "Pull everything 'cept these little girls," my friends instructed, showing me a tiny purple native wildflower.

We worked an hour in silence, both of us still trying to fully wake up. Out of the blue he asked "had any weird dreams lately?" just as I began to feel the effects of the LSD ....

Next time the conclusion: **THE FOUR WINDS REALLY SMELL AROUND THE POOP OR UNLEASHING THE CHICKEN WITHIN**

Look for it in the next KDViationS

## General Matters Continued.....

own test releases, and setting up it's own college radio chart to use to rate the test bands, and from the results of this press leaking out MTV and *Rolling Garbage*, somebody would get written up, and voila, let the bidding begin. Well, Mr./Ms. Rep, you are the problem; You make college radio suck. Go ahead and kiss ass everyday, knowing you're going nowhere except for The Del Taco Restaurant after "work" to buy some "Best Value" Fries (I dunno, everytime I see the "Best Value" sticker it's usually by the most expensive menu item (let's see, most expensive=best value, oh I see it's so clear now). Another dupe is super-sizing your value meal for 39 cents—a bigger drink, and bigger fries. Now since there are free refills, you are actually paying 40 cents+tax for about 15 more fries. Go figure. I say they should throw in another beef patty, but they always shoot this down).

### Communications Majors at College

**Radio Stations:** I remember talking to someone from a major radio station about why most college radio stations suck. He said the reason why KDVS didn't suck was because UC Davis didn't have a communications department. And it struck me, could the answer be that simple? Yes, it's true. Communications majors ruin radio stations because they try to make their local college radio station emulate a professional station. THIS DEFILES THE WHOLE PURPOSE OF A COLLEGE STATION. So, most college radio stations suck for the primary reason that somebody is trying to beef-up their resume to get a job higher up on the poop ladder.

**Band Managers:** This person's job is to make money off the band by having the band profit off their own music. The best case scenario is the band becomes stars, everybody's egos are heightened, profits start rolling in, and hopefully there's enough money made off their fans that nobody will have to get real jobs. The band manager can take a cut and continue to look for bigger bands from which to make a profit. I'm sorry, I thought we were dealing with music, not a commodity. For profits to be made, music has to be a commodity; therefore it sucks.

**College Radio Reporter:** Most of them think that they are on the inside looking out. To tell you the truth, they are anomalies covering the by-products of regurgitation. After college radio is force-fed major label crap, we all sit back and see what happens. The effect is that the most promoted stuff charts, and the reporter/ reviewer covers what indeed is go-course, the hot stuff is being pushed and distributed to the most radio stations, what is reviewed. What happens is that if a mu-reviewer was their job, they should be an expert at music, telling people what is good from an artistic viewpoint, and not from what is being pushed on the masses.

### College Music Directors:

These people are guinea pigs. All you have to do is send them a free stack of CD's to

add to their private CD collection, and they'll put your disc in rotation. Plus they're college kids usually trying to get jobs in the industry; what do they know about music other than what they hear from that nice guy who always calls from Warner everyday to give them candy. They are too busy drinking beer to care, anyhow.

**Salt:** Salt has nothing to do with the music industry. However, how it makes everything taste better is a net benefit to you and me.

Okay, things may sound bad, but there are things working against the industry:

**Corporate Tacos:** Industry people eat them everyday and get little or no nutritional value from them.

**Rijk Ele, Underwriting Director of KDVS:** Tells me every day to take down the *Die Toten Hosen* poster hanging in KDVS. 'C'mon, these guys are *Sex Pistols*' equivalents in Germany!

**Hardcore band #223:** They said something about how the system was bad, but I couldn't understand the lyrics. Oh, wait, maybe it was "genital mutilation." Oh, well, never mind.

**Todd, General Manager, KDVS:** Often thought of as working against people, in general. I guess the industry is a subset of people so we could loosely include them. (Also, I'm not just the GM, I'm a Civil Engineering student. How you might ask? Well, ever since I was introduced to the "plug and chug" system of operations in math, I thought this would be a great thing to be affiliated with, since I just had to plug in the numbers and not think. Obviously, the "plug and chug" system broke down when I hit college, and now I can't do's nothin' except skip class and write bland articles about how I'm skipping class and writing about how my second grade teacher ruined our lives by introducing "plug and chug," so let's get her (...and with all these engineering skills, I still can't fix my AMC key chain (you'd think AMC could at least make a key chain that wouldn't fall apart). Plug and chug, eh)).

**The word "Purple":** It can't be rhymed with any other words in a song; it is an enemy of organized pop.

**O.D.ing:** There's always hope that some big-wig is going to overdose on coke in a private jet over the Bermuda triangle. Better yet, most big-wigs live in SoCal, so they inhale toxic air that causes them to die slow, painful deaths.

So, I guess the last list was a little weak. Hey, I guess this article had too many unneeded distractions, but that's life. I'm not the only one: they redesign the Mr. Pibb logo so often that I can't even get comfortable with it—now that's distracting. Somewhere into this article I lost all my anger and got hungry (not for Taco Bell, but Wendy's would do nicely (...rumor passed down to me from a Wendy's cashier in Grant's Pass, Oregon, is that Dave Thomas is in the hospital getting some kind of bypass operation—a little too many square burgers, huh?)). Oh yeah, the music industry: slime. These people think that they're doing important things everyday. There're not. Paging through *Hits* magazine, you begin to see that people are selling images and styles, not music... Is it the 70's? Is the band hard? How cute is the band?... It is people just doing their jobs as usual—filling space with pictures and words, inserting lyrics here, rating it, dividing up the money, and cataloging. Somebody's promoted, somebody's fired. Ten years down the line, as everyone throws away their *Soundgarden* and *White Zombie* CD's, there will be someone to take their place. Pass the salt.



"Rainier, Pabst, Armor-All, or cigs: choose your weapon. Doesn't matter though, I can't find a good French Dip in this town, so hell..."



## AN OPEN LETTER TO ZACK DE LA ROCHA

So Todd tells me to write something for the stinking KDV5 program guide. No, actually Todd tells me to submit my 5 page research paper styled manifesto "The Music Industry, Deceit and Rage Against the Machine," detailing the assorted hypocrisies and sheer falsehoods (and believe me, friend, there are many) contained in the lyric sheet which accompanies the R.A.T.M. record (record? Rppropriate, I suppose, as a shortened version of the word recording, but let's use the more nineties SEE DEE in future reference) I forget the name of the piece of shit, it has someone on fire on the cover, it sucks harder than any other record ever made. EVER. I dare you to find a worse record, fucker. Anyhoo, I lost the fricken paper. It was saved on the hard drive of my dad's computer but unbeknownst to me at the time, papa liked to perform a bi-weekly "cleaning" of the hard drive ("We can't have all this unnecessary trash clogging up the hard disk space, I need to save my log of largemouth bass caught/correlating amount of rainfall chart") and the data was lost. I sent a copy to the "Rage Fan Club" in care of Zach de la Rocha, R.A.T.M.'s appointed "lead singer" (where then, are their secondary and tertiary singers? but I digress) along with a self addressed stamped envelope. It's been about 2 and one half years now and I have yet to receive a reply and do you know why? Because I WON, dammit, they were rendered speechless, they didn't have a rebuttal, reply, comeback or the proverbial pot in which to piss. Writing this is getting boring and I'm sure reading it is too, so I'll close in saying: Zach, if you are reading this, why didn't you answer my fucking letter? Too scared, or did your pitiful mind deem me unworthy of response? If I had written expressing my undying devotion signed "Lisa, age 15," I bet I would've got a glossy 8 X 10 of your ugly mug, at least. You owe me 32 cents for the stamp I never got back, so pay up, chump. Write back soon.

love and kisses,

*Aaron*

## "The Program Director Spills His Guts" Continued.....

cepted patterns in music, "there would have been no **Stooges**, no...**Throbbing Gristle**. You can go back further, no **Wagner**, nothing interesting, just the same guy being on a fucking rock with the same rhythm."

I can't remember where I read this, but I read it somewhere and was struck by how accurate the author's point was. Why is it that in the visual medium, unpleasant images such as paint splatches or disproportionate facial characteristics are often considered artistic, interesting and expressionistic, while in the aural medium, analogous unpleasanties such as feedback or disharmonious tones are not considered the same way? Why can people so quickly accept the artistry of Picasso, but not the artistry of **K2**, **Merzbow**, **Evil Moisture** or **Tsunoda Tsugato**? (Speaking of the aural medium for a second, why does everyone always feel the need to laugh at the words "aural", "titillate" and "penal"? None of these words have even the slightest perverse connotation you ascribe to them. So what if they sound similar? Why don't you giggle at 'ballistic' or 'asphodel' or 'continue' or 'kitty litter'?)

"But it all sounds like static and some guy kicking an amp and yelling into a microphone. What's so hard about that? What talent does that take? (Waaah)", I've heard. Well, let's talk just for a moment about that 'static' you so easily and readily dismiss. That 'static' comes in various forms. Everyone's heard of white noise, but not everyone knows about pink noise or even red noise. Well, here's the distinction in a nutshell: White noise, basically, has equal energy over frequency. What that means to you is that white noise is not very good for sitting back and zoning out to; rather, it's more likely to make you anxious and has even been shown to cause auditory hallucinations. Pink noise is different than white noise in that it has equal energy per octave. Pink noise is much more relaxing than white noise, kind of like listening to the surf. There's no precise definition for red noise, but it's applied to any low-pitched tones

in electronic music that makes your speakers rumble, the sounds that shake your innards. So, as you can see, there's a little bit more to that 'static' you were talking about.

And there is more, too. I wasn't just mentioning it. There's this thing called diotic noise, which is basic monaural sounds, the same signals presented simultaneously to both ears. Then there's dichotic noise which is having two unrelated noise signals going to each ear. Furthermore, you can have such combinations as phase-reversed or in-phase diotic noise. In-phase noise sounds like you are listening to your own thoughts: the sound stems from within your head through headphones. If you reverse the phase 180 degrees, it'll sound more like the sounds are surrounding you instead. Perhaps now you can more clearly understand that through combining white, pink and red noise with dichotic and diotic phonics, that 'static' seems to take a little more form. Add in the personal touch of the artists, how they manipulate the sounds, how they generate their noises, the materials they use, their presentation of the material, and you start to realize maybe it doesn't all sound the same afterall.

Anyway, I've decided to boycott all shows that aren't noise-related, or at least in the experimental-vein (within reason, of course. I mean, if **American Analogue Set** or **Battle of Disarm** or **Grief** came round, I'd be first in line). I'm sick of going to shows, standing up when I'd rather be sitting down, moping about, looking at girls, and overall not-gaining anything moving from the experience. I mean, the day after I see **Sebadoh** or **Slave Unit** or some crappy pop-punk band, all I've

taken home with me is a bad earache and sore feet. But the day after I see **Kazumoto Endo**, **Government Alpha** and **Yau** I feel that I've gained much more than just the earache. Rather, I feel that I've gained something that makes the whole experience worthwhile, a sense of reverence, insight, and yes, though I hate to use this word since, in our Western society saturated with technology and devoid of true fulfillment, I am looked upon as either ignorant or insane when I mention it, yes, a sense of spirituality. See, I go day to day in a spiritual void. It appears to me that this is a pretty common thing, but I don't know why no one else is bothered by their nihilism. I'm pretty much nihilistic, but certainly not by choice: I'd love little more than to have faith in something, anything really. It's just this accursed Reason that's keeping me grounded. Like Goethe wrote, "They call it Reason and employ it only to be more bestial than any beast". Nietzsche, too, wrote "What good is my reason? Does it long for knowledge as the lion for its food? It is poverty and dirt and a miserable ease". What good IS my Reason? It just depresses me.

I've become disgustingly desensitized to the world around me. I hear of children who, innocently playing in the bathtub, have roaches crawl into their mouths and down their throats, killing them, and I laugh. I laugh because it's so remarkably sad and pathetic that there's little else for a nihilistic, disconnected youth to do. But, when I sit and experience the intensity of some of these noise artists, as they perform with such flair for but a dozen people, I honestly feel something other than despair. Remarkably rare. So, when you ask what I 'get' out of noise, the answer is reality.

What do I get out of girls, you (didn't) ask? Disillusionment. Hope, I guess, but then again what good is that? Hope's nothing more than a fool's means of denying fate. Don't I have better things to do with my time than waste it all dreaming of meeting a girl whom I can stand, and who can stand me? Shit, I could be making music or reading philosophy or watching **Reservoir Dogs** again. But no, instead I spend all my time clutching my head and thinking about girls. Well no more! I'm trying as much as possible to ignore girls for as long as I can. From now on, no kind words from me for girls. If some girl asks, "Do these pants make me look chub?", I'll respond honestly. "Yeah, but there aren't many ways you can manipulate your outfit to prevent that. Maybe you ought to stop eating that Ben & Jerry's every night before going to sleep? Well, I guess you do drink Diet Coke with your Big Mac." Yup, I'm no longer looking at girls, no longer thinking about them, no longer... oh who am I kidding? I could never stop doing these things. I could never be honest. Throughout history, every man has tried at some point or another to stop thinking about relationships and girls (well, or guys, or whatever), but it doesn't work. That's why God gave us so much fucking testosterone: If we didn't like girls (or guys or...) so much, we would have killed them off a long time ago. And honesty? Ha! That'll really work. Every relationship I've ever had collapsed after the girl realized who I honestly am, saying, "Hey, that guy who I liked wasn't this guy at all." Anyway, I know all of this is trite and boring, but, hey, what am I to do? I need some outlet. Sorry you had to read about it.

Well, in the meantime, I guess you ought to go over to page 61 and read some noise reviews. Sorry this article wasn't very funny. I know how you hate **READING** unless it makes you laugh. I'll try and think of something funny to write about in the next program guide. And if you can't wait that long, Todd's articles over on page 4. So, I guess I'll just conclude by disclaiming that I wouldn't hate girls so much if I didn't like them so much. It's just that it REALLY depresses me when I walk around and see one of the few girls I've ever come across who completely captures my attention, enraptures me, and I just know that everything will be ok if she only knew that all she had to do is ask and I would do absolutely everything in my capability to make her happy, and I would never leave her side or be unfaithful or dishonest and that I'd give it all to her. But no, she's going out with some real piece of shit, all around dick who treats her like crap and doesn't want to know about who she is before they met and doesn't remember the way she dressed or the words she said and goes out with her so he can screw her and parade her around to his friends and doesn't notice how he's ruining the greatest thing he's ever had; and she doesn't see me standing there, waiting with an extra cigarette.



## Ramblings from the desk of the News Department

by Sara Newell

OK, let's examine this statement for a second because it's a saying that's been around since the dawn of time. Before radio, newspaper or television, there was news. Some caveman came up to another one, made a long grunt and pointed to a dead woolly mammoth. That's news, in fact, that's good news. Well, not for the mammoth's wife, who, I'm sure was quite upset when another mammoth came up to her, bellowed a loud trumpeting sound and pointed his tusks in the direction of the caveman's hut. That's bad news. There are two sides to every story, two opinions about it, and two reactions to it.

So, is it better not to hear any news at all in order to weed out the bad stuff and only hear the fun, happy news? That would be one way to look at the saying, hearing no news is great news because you'll never find out about the things that are wrong. But this seems like the through life. In form opinions, events, issues, it

hardly way to go in order to find out about ideas and is-  
formed. So whether it's good or bad, finding out about it can never hurt (too much, unless it's your husband who's been stabbed for food. Of course, if she hadn't been told about it, she might have thought he left her for some cute, young mammoth at the local bar and been even more upset. It just goes to show, I guess).

So what does this have to do with the news department at KDVS? Well, I must begin by saying I have not been with the department long. I was thrust into it unexpectedly and inexperienced. But it's great to be a part of this station, on the air 30 long years. So much news must have happened in those years; famous speakers in Davis, protests, events, lectures, discoveries by Davis faculty, and so much more. Without the news department, would these things have happened? Well, yes, of course, but it's the news department that brings these events to the public, providing them with interesting and relevant information. We try to provide news about all parts of society, including the government, the local community and even the UC Davis campus. All this information affects somebody, and hey, a little news never hurt anyone.

## KDVS NEWS & PUBLIC AFFAIRS DEPARTMENT:

Message from the Director Concerning His Impression of His Work in the Previously Cited Department

"I am glad I did it. I pass the news pen on to our next great leader—may she have the same feeling."

Ben Douglas, 1997

by Steve B.

I came to KDVS with the notion that I would be a punk/hardcore DJ who played a bit of ska now and then. I thought I knew all there is to know about punk rock. I'd done a bit of studying of the history of punk, I knew the basics, some of the most influential bands. I'd talk to your average punk rock listener, and I'd most likely know more about the genre than they did. Naturally, my next step was to try and become a DJ at KDVS.

Well, the longer I've been here, the more I've learned, and the more I've realized how little I know. I mean, I had trouble filling a 2 hour tape with only one song from any given band. I've learned the names of many more bands, I've learned a bit more history, and I've had my whole outlook on what is "punk" adjusted. Truth is, punk isn't any one thing, it's many. Each person has a different notion of what it is to be a punk.

Well, here's my take on being punk, though remember, it's just my take.

To some people, like, say, oh, the crowd who hang out at Gilman, punk is a look and a scene. A group of people who are supposedly broke, yet they seem to have enough money to buy a million piercings and enough crank to snort 'till they're shriveled and sucked up. Many of them don't

buy any records or CDs from the bands they hear. And when bands who have strong messages play, they often heckle or beat them, like they did to Jello Biafra a few years back.

To me, this is almost dead opposite of what punk is. Oh sure, I've dyed my hair many times in the past, my eye-brow is pierced, I even occasionally dress "punk" when the opportunity arises. But the look doesn't really mean anything, just a somewhat pretentious way of separating one's self from the rest of society, or even for identifying with the punk subculture.

Where did punk come from, then? Well, to give a quick history lesson, it all started in the 60's with the garage bands. For the most part, these bands were groups of teenagers just doing their best to play rock 'n' roll in their hometowns. The lyrics weren't

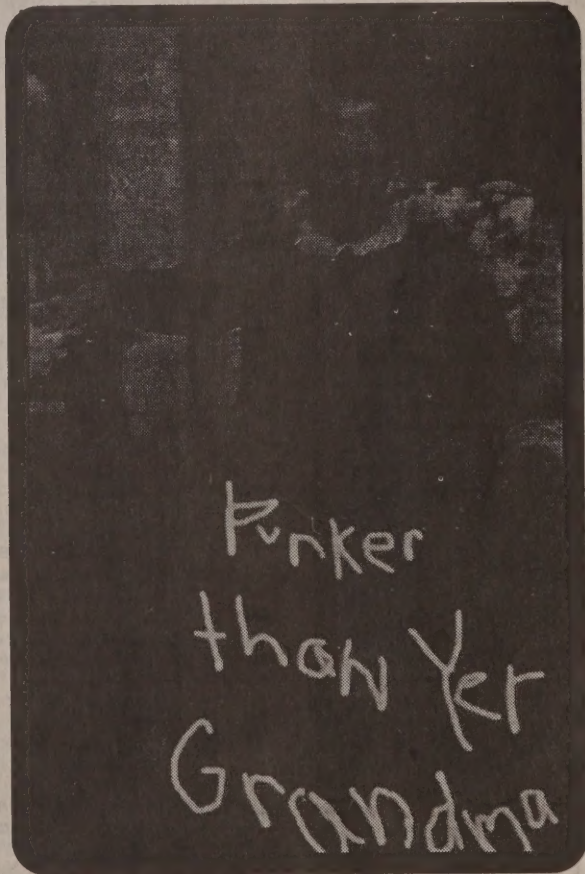
about anything special, girls, cars, that sort of thing. But there was a spirit of doing rock 'n' roll, the music of rebellion, themselves, their own way. Around 1968, two important bands, the MC5 and the Stooges, popped on the scene. These two bands toured around together for several years. The MC5 were fairly political, caught up in the causes of the 60's. The Stooges, however, with the explosive Iggy Pop at the lead, were into making a scene and pissing people off.

In the early to mid 70's, Patti Smith, the Ramones, and others did their best to take rock 'n' roll away from rockstars and put it back where it belongs, with the people. In 1976 in England, a few bands such as the Sex Pistols popped up, and by 1977, punk rock became the national music. Other bands, such as Crass, scorned the fashion punk scene, proclaiming "Punk is Dead", and began to preach responsible anarchy and DIY ethics, becoming, especially in the case of DIY, what nowadays would be considered an intrinsic part of punk.

So with all the changes punk rock has been through, it's a bit difficult to claim that any attitude is "correct". To me, punk rock has been about a music that has carried me through everything, and an attitude that has gotten me to act, to stand up for myself and what I believe in, to question everything I'm told, and to have a bit of fun in this crazy fucked up world. It's helped me through the rough times as an outlet for aggression, pain and anger. It's also given me hope, when I thought there was none. Punk rock has told me that even I have

worth, but only as much worth as I let myself have. To quote Crass, "Be exactly who you want to be. Do what you want to do. I am He and she is She, but you're only You. No one else has got your eyes, can see the things you see. It's up to you to change your life. And my life's up to me."

But in short, I'd like to encourage all of you people out there, "punk" or not, to look at things around you and remember that punk rock is just music. Ultimately, the attitude you have comes from within. This, to me, is more important than any amount of Knox Gelatin, hair dye, piercings, patches, leather jackets, bondage gear, boots, braces, or anything else you can imagine having to do with supposed "punk" fashion.





The Folk Music revival of the sixties is a phenomenon that has been the subject of investigation, attack, worship and humor. It was attacked by the right for being part of the left-wing attack on the country's values while at the same time being promoted by the mass media as a safe alternative to evil rock-n-roll. Despite the perception of "folk" as a very simple form of music, often performed by a shaggy or backwards person playing a guitar in a very simple style, folk music has a very rich heritage and is found in many areas of American culture. One area in particular is the link between radical politics and the leftist movement in America in the thirties. It was in large part from this link that the folk revival of the sixties was born.

Two works that explore these links came out last year. The first is "When We Were Good, The Folk Revival" (Harvard University Press, 1996) by Robert Cantwell, an adjunct professor of American Studies at the University of North Carolina, Chapel Hill. The second is a 10 CD box set "Songs For Political Action, Folk Music, Topical Songs And The Left, 1926-1953" (Bear Family Records, P.O. Box 1154, D-27727, Hamburg, Germany). The Bear Family set will require you to dig into your pocket to the tune of about \$225.00, but is well worth it.

Cantwell begins his book with the history of the Appalachian murder ballad about Tom Dooley, "Tom Dooley," and its path to a pop hit. The earliest recording of the song was made by folk singer-collector Frank Warner from the singing of Frank Proffit who thought of Tom Dooley as a man who "didn't conform to rules." "Tom Dooley" was recorded by the Kingston Trio sometime in 1958 and went on to sell nearly 4 million copies. Cantwell gives the song "Tom Dooley" a large role in the development of the folk revival. Children of left-wing intellectuals grew up in middle-class, post-war America watching the likes of Marlon Brando and James Dean. They were intrigued by the rural, ethnic, proletarian and other marginal cultures to which folk music belonged. They heard "Tom Dooley" as they themselves were testing rules and they discovered folk music, a form of music which came from the fringes.

The author carries us from the years immediately following World War II, the baby boomer era, through the emergence of Joan Baez and Bob Dylan, stopping along the way to outline the social changes and post-war prosperity that laid the foundation for the discovery of and fascination with folk music. He discusses the folklorists who discovered and brought the music to us--the Lomaxes, Woody Guthrie, Pete Seeger, The Almanac Singers--and how they used the music as an integral part of their political and social struggles. He discusses some of the seminal folk recordings, "The Lonesome Train" (sadly not available on CD), Folkways' "Anthology of American Music" and Paul Robeson's version of "Ballad For Americans." In the aftermath of the communist witch hunts, the ongoing cold war and the growing civil rights movement, all these elements were combined and discovered by middle-class kids in college, who were for the first time given the opportunity to explore and discover their own identities. In the thirties the music had been used to further the cause of the labor movement, anti-fascism, the New Deal and other progressive causes. In the sixties it was easily integrated into the Civil Rights movement and other social causes of the post-war pe-

riod. The parents of many of these kids who were discovering folk music had been part of the progressive movement of the thirties, so the connection from the political folk music of the thirties to the folk music of the sixties seemed natural.

My only complaint with Cantwell's book is his writing style. In the early part of the book it is cumbersome. He seems to be affecting a scholarly style of writing that doesn't feel natural. Sentences are often long and awkwardly constructed. The language occasionally seems obscure, thus distancing the reader from 'the folk' and their music, the subject of the book. It did become easier to read but I am not sure if that resulted from a change in style or that I became accustomed to it. Perhaps a rereading will answer that question. Despite the style it is a fascinating read. If you read Cantwell's book and then find yourself wanting to hear some of the music he is describing, then the place to go is the Bear Family box set "Songs For Political Action." The accompanying book provides an excellent history also. It contains lyrics to all the songs, notes on the songs, notes on the performers and history of the era. It's an interesting read on its own. Many of the songs, despite

music to various left-wing political causes in New York, where they were based initially, and as they toured the country. This is the first time many of these recordings have been available in a long time, a welcome addition both musically and historically.

The next few discs feature music from before, during and after the Second World War. It is interesting to note the change in perspective in the songs. Prior to the war there was criticism of the government for failure to get involved in the fight against fascism, particularly in Spain, and for the handling of economic problems following the depression. When the US joined the war effort the focus changed dramatically as unions adopted a no strike policy and women went to work in factories in great numbers. Union songs became inappropriate. Adding to this was the fact that the communist backgrounds of performers such as the Almanacs came back to haunt them and made it more difficult for them to get work. Many of the "people's" songs from after the war turned to issues such as high prices in what was supposed to be a time of new prosperity, songs about the anti-Communist witch hunts and songs about race issues.

Particularly wonderful is Lord Invader's song about Jackie Robinson and his entry into major league baseball.

The next disc is devoted to the music of Pete Seeger. It is a tribute to his importance in the development of folk music, both political and otherwise. Cantwell also de-

votes a chapter to Seeger.

The songs on the CD are representative of his work and Cantwell's chapter complements the music with a biography of him. Cantwell paints a picture of him as being more important than folk like Woody Guthrie because he did more to introduce the music to a wider group of people. He also talks about his convictions and how he grew with the changing times. The set closes out with a collection of recordings from the Charter label, a disk of campaign songs and finally, songs representing what the editors refer to as "the close of an era." The political folk songs now drew more criticism from a hostile government and a conservative press, but at the same time, groups like the Weavers were presenting folk music to a wider audience. Many of the new performers were frightened by the red-baiting that ended the Weavers' success so they tried to hide any of their leftist roots. The nature of popular folk music also changed as people lost interest in its leftist political roots. It is at this point that it is convenient to return to Cantwell's thesis. The newcomer's discovery of folk music, the freedom it represented and the journey down the road of self-discovery that many of it's new converts were taking fueled the folk revival of the sixties.

As a historical document these two pieces are quite complete and provide information and insights that are difficult to find elsewhere. The music presented is great listening and presents a wide range of performers. Either on their own or as a complement to one another Cantwell's book and the Bear Family set are well worth seeking out.

## A LOOK AT THE ROOTS OF THE FOLK REVIVAL

by Bill Wagman

the stature of the performers, are fairly obscure as many come from recordings that saw very limited release or were on small labels that did not enjoy wide distribution.

Bear Family is a German label, whose recordings are unfortunately not always readily available in this country. Anything they have done that I have seen is well worth seeking out. They specialize in exhaustive, well-documented re-issues of American folk, country and roots-rock music and do not compromise on the quality. Notes to the release are extremely detailed and written by experts in the field. The sound quality is always good. "Songs For Political Action" is no exception. Many of the recordings were from old 78's and limited acetates and the sound quality is excellent, considering the source. The book accompanying the set runs to over 200 pages and almost merits a review on its own. Disc 1 presents early labor and Communist Party songs of the thirties. Disc 2 features recordings of some theater and cabaret performers, many of whom came out of "people's theater." It's wonderful to hear Josh White on some of his earliest recordings performing blues and work songs. He hadn't yet lost the edge to his singing and sounds much more interesting than on some of his later recordings.

A real treat are the third and fourth discs which feature the complete (I believe) recorded work of the Almanac Singers (another label has plans to rerelease the works of the Almanacs later this year but I don't know if that is planned to be a complete set). The Almanacs were a loosely organized group who the likes of Woody Guthrie, Pete Seeger, Lee Hays and others passed through over the years. They often lent their



Punk rock is a menace to society, and as a solution to the punk problem, I propose that the federal government subsidize the cost of Super Nintendo and Sega Play-Stations. What other solution is there, really? The current war on punk rock is counterproductive; it only seems to have fanned the flames.

In cities across America, the cops want to see the kids at home developing a nice round potbelly in front of the television, even if it results in the phenomena such as attention-deficit disorder and "Nintendo thumb." As long as kids aren't cruising in mini-trucks, marring ledges with the undersides of their skateboards, sauntering on the sidewalk—or any of the regular things parents and even cops did as kids—the cops can concentrate on fulfilling the requirements set forth in their job description: "to serve and protect." And while punk rock continues to be a problem, the police in Sacramento might as well change that "to serve and protect and disrupt punk rock shows."

On Saturday, February 22, there was a punk rock show at the Sierra II Community Center in Sacramento's Curtis Park which came to a premature and unnecessarily violent end when 68 squad cars converged at the corner of 4th Avenue and 24th Street with a paddy wagon and back-up from a sheriff's helicopter. Police infiltrated the theater wearing riot gear and wielding shields and batons. Does this seem more than a little excessive for the purpose of squelching a punk rock show raising proceeds for a school to be built in Chiapas, Mexico? Imagine a benefit for peace—which was transpiring peacefully—ending in an ambush of police wearing riot gear and myself sustaining a neck injury at the hands of a police officer who pushed me down a flight of stairs.

As the first person arrested—the charge was "resisting arrest"—my account of the ambush was limited by my perspective from the back of a police vehicle. Having accumulated numerous citizenship awards throughout my K-12 schooling, sitting in a squad car with my hands cuffed behind my back gave me a surreal feeling. While trying to cope with the emotional magnitude of waiting to go to jail for being at the wrong place at the wrong time, I was able to see police gearing up for a riot while leaders among the audience—pleading for the police to show mercy—were arrested for willful obstruction. I even saw Todd Urick, our own general manager—a major-market mass-media executive!—in handcuffs being prodded by police to move down the street. Todd was released shortly thereafter and given a court date; I was not so lucky as I was destined for the slammer.

On the way to the big house, the arresting officer and I made small talk. He really had no beef with me—he was merely directed to arrest me by the officer who pushed me down the stairs—and he seemed to have little interest in being part of the phalanx that suppressed our peaceful benefit. He said, "I don't know why I was there; I was just in the area responding to a burglary when I got the call to go to the community center." I proceeded to tell him how I didn't belong in the backseat of this vehicle: "All I said to the officer was 'if the show gets shut down, some of the kids might deface someone's property and you'll have a bigger nightmare tomorrow,' and a second later he pushed me down the stairs and told you to arrest me." The officer remarked that I was incredibly compliant, and therefore I might be released in just a few hours.

While I was booked, many of the corrections officers sneered at me and called me names like "punk rocker" and "headbanger" despite my very mainstream fashion and regular haircut. They seemed to relish in their duties of directing me to do all sorts of demeaning things. As compliant as I was, their tone became more indignant each time I hesitated for an imperceptible fraction of a second. (Actually, if you've never been arrested before, you will often forget your left from your right throughout your stay in jail.)

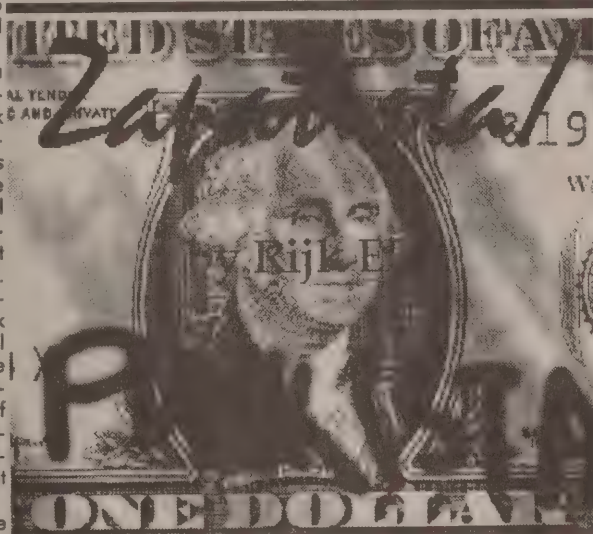
Several corrections officers asked me about the Sierra II incident; it was obvious that they had heard plenty of stories about it from the police. "Hey punk rocker, you weren't the one who threw the bottle at the cops, were you?" Apparently, the police were exaggerating in their accounts. There was no bottle thrown at the police. A few kids yelled "Pig!!" and another kid threw

successfully managed to file a complaint.

That's not to say that nothing is being done. A new coalition has formed between the Zapatista activists and the punks. The name of the group is Zapatista/Punkista, and they have held meetings each Tuesday at 909 12th Street in downtown Sacramento. The group is working to publicize the truth of police brutality, call for an independent investigation, establish a "cop-watch" to prevent more instances like this, and arrange more benefit shows. The involvement of Victor and the Zapatista Solidarity Committee has been the key in motivating local punks—some of whom are still pre-teens—to become more active. If nothing else actually comes out of this, the Zapatista/Punkista Coalition proves that the Sacramento's youth and music scene will only become more vigorous in the face of police oppression, which is what Sacramento sorely needed.

It is largely a matter of speculation why the cops showed up at the benefit on February 22. Some say that there was a decree from the federal government to prevent people from learning about the struggle in Chiapas; some say it was an indiscriminate attempt to give Chief Arturo Venegas' record a blemish while he was in Washington, DC; most agree that the police were seeking to control youth activity. If that was indeed the main directive, the effort that night backfired; this has encouraged more youth activity, and we're not talking about hands manipulating joysticks.

With that said, I want everyone—from crusty-punks to elderly folks to your average taxpaying citizen—to please examine the issues this incident begs us to consider. This may go against Sacramento's complacent political culture, but try, okay?



an empty plastic water bottle in the direction of nobody; it hit the wall just a few feet below the ceiling and fell to the floor some thirty or more feet from where the cops were standing. At that point, there were only two officers standing in the theater's rear doorway. Immediately, Victor Rivera of the Zapatista Solidarity Committee rose to his feet and asked everyone to remain calm. Most of the kids heeded Rivera, yet he was taken in on charges of inciting a riot and inciting the destruction of public property.

Rivera and I spent the entire night together in jail. He promised that there would be an organized effort to achieve justice. He vowed that certain police would pay for their actions that night, and that Sacramento would be made aware of this travesty. Immediately after our release, he began working on these fronts.

First of all, there was the myth set forth by Fox 40 "News" and the police that the punks were out of hand and deserved to be shut down. There was no mention that the show was a benefit thrown for the sake of restoring peace to a war-ravaged land, and the only person interviewed in the audience was the most outrageous victim of the punk-as-fashion bug that Fox 40 could find; he had a mohawk and a British accent!

Repeatedly, members of that night's audience have called for the media's attention in publicizing our views, but only Sacramento's alternative print media—most notably the *News and Review*—have accommodated us. Several people have tried to file official complaints with Internal Affairs, but they gave us the runaround. Three weeks after the event, only one person had suc-

**68 squad cars to suppress a punk show compromises your safety.** The officer who was directed to arrest me told me he was responding to a burglary when he was called to the Sierra II incident. What happened to the victims of that particular burglary? That burglar's at home watching "Cops" on your 42-inch Sony Trinitron right now, and he's probably laughing his head off.

**68 squad cars is lot of your hard-earned money.** Do you have any idea how much it costs to pay for a deployment like that? Those cars burn fuel, and each one has one or two officers who make a good salary. For each person arrested, somebody spends three to four hours on paperwork. The list goes on.

**What is your image of the police?** What kind of image of the police do you get when you're arrested for having good clean fun while supporting a just cause? Whereas I trusted the majority of cops just a few weeks ago, I'd have to say they're all corrupt until proven otherwise in my book (except for my friend Donn). Face it, the feeling is mutual. We're innocent until proven guilty only in our Constitution.

**Kids deserve more options for entertainment.** Some of the kids may have slammed a few beers before the show, but for most of the kids, punk rock shows on the weekends preclude gang activity, drug use, and lots of other bad stuff. Abusive parents, it might even be your fault that punk rock speaks to your child. It's honest, fun, direct, and challenging, and not one band I can think of touts drug use the way the



Beatles did; I can think of a lot who actually decry it. And I know I wasn't the only former National Honor Society member there.

**The police are amenable to the public whom they serve.** When the police make mistakes such as the Sierra II incident, who investigates the injustices if we don't? The police themselves! Three weeks into the investigation and the police haven't contacted any of the audience members—including those of us who were arrested! There needs to be an independent commission to regulate the behavior of law enforcement officials, and they ought to have resources.

**Punks and Zapatistas can't do it all by themselves!** Get involved in this effort before it becomes a personal issue for yourself or a friend or relative. Not all victims of police brutality fit Rodney King's profile. I learned that if you're in a group of people on public property that the police perceive as an unlawful assembly, you can be the target of excessive force; so it already is a personal issue.

If you're just appalled that your tax dollars can be squandered so unwisely on a deployment that risks the security of your community, I urge you to join us in our efforts to establish a "cop-watch" program. We need more broad-based support so that the police and the media will pay attention to this issue. If you would like to get involved, please come to our weekly meetings at 909 12th St. If you need more information, feel free to leave a message on my voice-mail at (916) 752-2775. If a bunch of punks can care enough to get involved, you can join us, too. A few weeks ago, some of these kids were just drawing anarchy symbols on their spiral notebooks.

And to any youth out there who shut themselves off from society, I ask you to be more aware of what's going on around you. Break the video-game addiction with a dose of live punk shows, hip hop, low-rider exhibits, or whatever perfectly legal activities you might consider fun. Don't be driven indoors by the cops. If you've ever complained that there's nothing to do in Sacramento, part of the problem is that you don't demand it.

## words from a "not-so-new" dj BY THYLAKOID

**Warning:** This is an article about the *real* life at KDV, not some music reviews or other stuffs. Read at your own risk!

It has been 9 months since the first time I stepped into KDV. Besides, I have been a DJ for a while. So I guess a "Not-So-New DJ" is a proper title for me (you see, it may take me another 9 months to become an "old" DJ, and I *think* I have long passed the period of being a "new" DJ). Anyway, I, the "Not-So-New DJ", have some thoughts for you and for this extravaganza program guide (I learned the word "extravaganza" by ordering pizza, so now whenever I see this word, the first thing that comes to mind is "pizza". I just hope this program guide doesn't really look (or taste) like a pizza!).

Personally, I think the life down here (at the *lower* Freeborn Hall) at KDV is so fun that it really should become a TV-sitcom (actually, it's better than a TV-sitcom). Whenever I hang out in the station, I have always heard (or overheard) some hilarious jokes about the radio station, the music industry, or life in general (e.g. school, sex, parties, friends....). Plus, the DJ's and the volunteers at KDV have the most interesting, diversified personalities, hair-colors, and accessories I have seen. So it really has been a pleasure for me to watch and listen to these people everyday. (I guess the only drawback of being in KDV everyday is that I smell like KDV (we can call it KDVSmell) even after I get out of the station, and sometimes KDVSmell isn't very good!!!)

Other than having fun with people, I indeed have to work for KDV to get my show (My friends often think that I get paid for being a DJ. In fact, it's the opposite). If one works at KDV, it's sort of impossible not to know our General Manager, Todd. That is because we, the people of KDV, work under Todd's *command* 99% of the time (There was one afternoon that Todd was not physically in the station, and we all felt weird about that!). I remember when I was a new volunteer at KDV, one night I was talking to another person in the station. Somehow our GM was mentioned in the conversation. That person made a comment about Todd, "He (Todd) is the most clean guy I have ever known." And that comment has been proven to be true. Todd likes to clean and organize almost everything in the station, and he is passionate about "extremely" clean windows (They are so clean that I can see my own reflection!) I mention this because I have spent a great deal of my volunteer hours on cleaning KDV (My parents would be so surprised that someone like me, whose room is usually a mess, actually "cleans" and "organizes" stuff at the station!) As a volunteer at KDV, one has to *willingly break* the Law of Entropy and restore the order to the station (and maybe one day, of the whole universe).

So, how has my life changed after becoming a DJ? Mh....Not much (except my view towards different music genres). I think most people are surprised at first when I tell them that I'm a DJ. Nevertheless, many people often asked me to play something for them on my show. Often I couldn't (or preferred not to) play their requests because those songs didn't fit into the KDV style. Then I had to explain to them why I couldn't play those songs, and the question (or comment) will always pop out at some point. "Why don't you guys play at least some mainstream stuff?" So I have to go through the whole deal about KDV being a public radio station serving the community blah, blah, blah.... Well, other than that, I love being a KDV DJ (even when I have to get up at 5 A.M. or spend a lot of time preparing for my show) especially when I get request phone calls. So look for me under the name "Thylakoid" in this great program guide. Talk to you later!





r "Say What You Mean And Say It Mean!"  
- J.G. Thirlwell



I was sitting in front of the movie screen in Chem 194 waiting for my free preview of the movie "Before Sunrise" starring Ethan Hawke, along with four hundred other people who had waited in line for two minutes. I had gotten there three hours before with my trusty sidekick and beloved head zit popper friend Diana. When things are free Diana and I have been known to wait for hours in line. Let's see. Our first year here she and I waited four hours to see the first last and only football game we would ever see. Why, you might ask? Because there were free Evian water coolers in store for the first five hundred students. We were numbers 1 and 2.

Well we were sitting there watching those various dumb advertisements they put on slides for the cheap people who can't afford a real commercial like the ones that you can tell were made with the family camcorder. Up on the screen it says something like, looking for something to do? Come work for Campus Cinema. Right off the bat Diana and I were excited. Campus Cinema, that's two steps down from being a great director like the ones who go to a school that has a film department. We were really excited until the campus cinema people came out of the projection booth throwing free cds at the audience. One of them hit me in the head and bent my glasses. I don't know about you, but when you have expensive eye wear on you don't take these things lightly. Especially when as a sophomore you can easily remember that in high school you were wearing light peach plastic butterfly glasses that were three sizes too big for your face. Not the cool ones you see on me now, but the bad dorky ones that doubled as goggles when I played basketball.

So I was upset to say the least. The guy who threw the cds, of course not noticing how I was trying to bend my glasses back into shape, yells out "These are courtesy of KDVS."

Hello. There it was. It hit me like a cd. Diana voiced my exact thoughts "What the hell is KDVS?" We asked the cd thrower and he told us it was the campus radio station. Well we were shocked. As if it could possibly have existed. Excuse me but Pilar can attest to the fact that I was/am an avid listener of radio. At the Babyland/KDVS benefit show she and I were singing 80's tunes faster than Pat Speckman could not name them. We scared all the industrial heads away except for the guy who was trying to sell us KDVS program guides for money or cigarettes, saying it was his magazine.

There was a time when I knew every single song that was played on commercial radio. I used to call up KILS Fm in LA all the time to request "Rock Me Amadeus." I still have the tape of that disc jockey saying, "And the next song goes out to Buffy." (That was my code name in those days.) I once listened for twenty two straight hours to KILS Fm to try to tape that damn Tracy Chapman song, "Fast Car." I used to write in to Kasey Kasem's Top 40 Countdown. A lot of times when I was grounded, the radio was my channel to the outside world. A lot of times when I had no friends because I liked to wear this black overcoat everyday even during the summer and never would shower, the radio was my friend. It was really important to me. I was constantly trying to find something new. I was bored with the same songs. I mean this was a time when I thought that Weird Al Yankovic was innovative.

When KROQ was the in thing I taped the entire top 106.7 songs of all time so I could memorize them and look cool to all my friends. OK so their problems with me probably didn't have to do with my music tastes, but as the only

person yet (I've asked around) to have been called "Psycho" when I received my diploma (not to mention that they threw trash at me when I was waiting to line at commencement,) I think that music had lots to do with it. Well it could have been the glasses or the fact that I was



By Alanna

stalking about two thirds of the student population in my high school. But that's another story entirely that hasn't exactly ended.

One of the first times I heard KDVS the dj was playing "Fagitarian and Dyke" by Team Dresch. That was it. I was hooked kind of. Plus I would listen to DJ Three Point Three because he would play Boogie Down Productions and that reminded me of my old days being a crazy fan of 1580 KDAY out of LA. Hip Hop at its finest.

Anyway. So we went down to KDVS after the Campus Cinema incident. It was really scary. People were mean. Kevin Rafter was really mean. One time he gave me volunteer work and then he took it away from me to give to this other cuter girl. That is just plain mean. Todd was always saying "hihihihihihihihi" and "oh yeah you think you got cool hair, I used to have a green mohawk." Rick was strange too but soon we noticed that this was not unusual at the station, location of the ASUCD unit with the highest amount of people taking anti-depressive drugs. One time Adam Wolf offered to make KDVS pillboxes to sell. Needless to say that one did not go over well. Needless to say my offering to hand deliver the super popular band Jenny Thing (who were once on Star Search) to play Live In Studio A was also canned.

Diana and I got our thirty hours by the skin of our nose, staying at the station for three consecutive eight hour days, filing and censoring. So we got a show. We got trained, and then bingo, one day we were Diana and Alanna, picking head zits outside Safeway at three in the morning, the next day we were small town celebrities, some cool chicks (maybe not cool, but chicks nonetheless) hosting a show called Feminine Discharge on Saturdays from 3-6 in the morning. We would play anything from Kitchens of Distinction to Demolition Doll Rods, the Fall to Shirley Temple, Skinny Puppy to Ani DiFranco. Our first song was "Hair" off the "Hair" soundtrack. And we were funny, if silence is funny. And it was. But Diana and I have always had a rough and tumble relationship. And our listeners who consisted of my parents calling from LA at 5:45 in the morning might have noticed this. Especially that one night when we were arguing about feminism on the air and a microphone got thrown and some-

one said "Fuck" and we coasted into some relaxing tunes. All part of the format you know. To top it all off we noticed that The Songs of Praise Gospel Hour people were standing there. Needless to say...we could feel the

Our 3-6am show came to an end when the quarter ended. Good thing too when you have to bike home at six in the morning with someone who is not talking to you and it's really cold. I think the highlight of our Feminine Discharge days was when we went to see The Jenny Thing. In the middle of their set, The Jenny Thing said that they'd like to thank Feminine Discharge for supporting them. I, of course, started jumping up and down, and the lead singer Matt said "is that you?" And I said "yes," and he said, "You look like you come from Yolo County." I was really excited then, but later when I looked back on it, I couldn't quite figure out what that meant. Like yeah, you're cool 'cause everyone wants to move to Yolo County. I am unsure to this day. Like

that one time I was in San Diego for spring break with Diana and this other girl Sa-

Let's compare facial expressions. I am leaping with a joy exhibited only by cheerleaders and Bush just ate some bad expensive burgers at the airport McDonald's.

rah and we were standing outside this party working up the nerve to go in when one of the

guys yelled out at us, "Look at those washers." Well, its been five years since San Diego and we think it's a fun insult to call people, but we still don't know what it means.

So summer came and went. And Diana I went home. When we came back, the station had not changed much. There was a new figure on the horizon, Jeremy Osterloh. He was appointed the Office Coordinator by Todd Urlick, the new general manager. Diana and I were appointed the cleaning coordinators. Diana is relatively clean. The big joke on Todd was the fact that I was in charge of cleaning anything. Ask any roommate I have had, including the four I had freshman year. Three of whom left school completely for other reasons I had to assume. The fourth one stayed only because she was into the healing effects of prayer and so she would pray for me.....and for the people who would leave ripped out pages of pornographic magazines on her bed while she was in class. Not to mention the blow up doll owned by her neighbors that was one day mysteriously clothed in her dressed for success yellow outfit with matching yellow shoes (and matching underwear.)

Let's just say this. If it ends up on the floor then it stays on the floor. This has always been my belief. But little neurotic Todd did not know this. And so he left the station's cleanliness to Diana and I. That's when we started getting phone calls at 11:00pm on Friday nights. Todd would call to say that no one had vacuumed in the last two hours. Diana finally backed out. At the time it appeared that she just couldn't take the pressure when Todd asked us why we hadn't yet cleaned the inside of the cover to the ceiling light fixtures. But later it was revealed that she backed out because everytime she would try to vacuum at Todd's request someone would tell her to shut it off, they were having an important conversation about who was more hardcore. I held on, doing a couple hours of cleaning (I mean for God's sake five separate fans of magazines on one coffee table) until I started getting phone calls from Rodd.

Rodd, sounding suspiciously like Todd would call to tell me he liked chicken and he liked to watch me naked outside my window from Safeway. When I told him that my window did not face Safeway, he quickly replied that he had set up a complicated mirror system in or-

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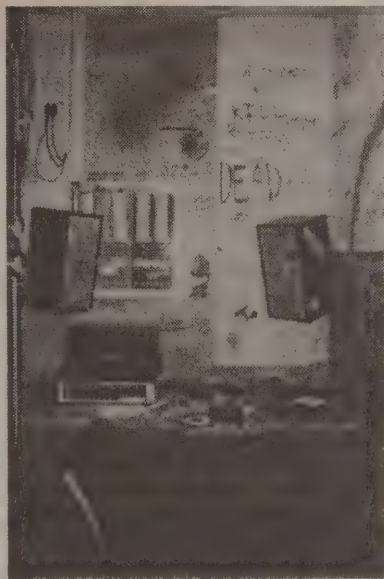


When you say KDVS in Davis to the average person outside of California, they respond, "huh, where's that?". It's true, most of the prominent college radio stations are located in large cities where the accessibility to fringe culture is copious, allowing for adventurous, artistic programming. In small cities like Davis, where you have a very scientific-oriented college, you would think you would only hear computer nerds playing their favorite Pink Floyd tunes over the air, with the regular modern rock hits crammed-in for good measure. Anyone from San Francisco wouldn't even know we existed in the never tuned into 90.3 fm for the hundred or so miles you can catch it driving on I-80 from Fairfield into the mountains to go ski. Even though the greater Sacramento area boasts a population of 1.5 million, the people here appear to be so hum-drum that they don't even care about anything that doesn't involve renting a movie or getting a coffee to go.

So, I was trying to figure out the other day why most places are plagued with bad radio. Now, I'm not talking about commercial stations, who are just plain satanic, but college and non-commercial stations. I'm not going to dispute that several times I have heard plenty of cool discussions and news stories on NPR, but driving through the Central Valley, and most other places, this is almost the only alternative radio source. I'm not going to slag NPR, but there are two 50,000 Watt NPR stations that take up two prime educational frequencies in Sacramento. The rest of the educational band is clouded with religious stations, and other out-of-town NPR stations that fill the gaps. Isn't it just a little redundant, and greedy, for Sacramento State University to own two professionally-operated NPR stations, and ban their own students from even setting foot in the door? In return, their communications students are forced to use a closet-sized AM station, that can only be heard on campus. Would you call the University's use of their "educational" FCC licenses to be used for educational purposes? Definitely not. If

professionals work at the station, who is then being educated? Is it because Sac State wants to look like a respected institution? Well, again, I just can't blame Sac State — it's the 90's, it's everybody. Everyone is trying to squeeze the very last buck out of anything they own, and use it as a publicity/monetary ploy. And just for the record, I think the programming on KXPR/KXJZ is really informative. I listen to them when I'm not listening to KDVS. I have nothing against them as a radio station; they do a terrific job at what they do and provide quality pro-

gramming. I'm arguing about how the system in general can allow for private businesses to own frequencies designated for the people. Businesses are businesses, not places for freedom of speech and education. From a business standpoint, who would want to own a radio station in which the community has access to speak their minds, circulate grass-root politics, and unite against the growing wall of prejudice,



allow for limited car access. So, how is a group of people going to be allowed to form a public protest? Better yet, my girlfriend put it bluntly: if I bring my lunch to work, and don't want to eat at work,

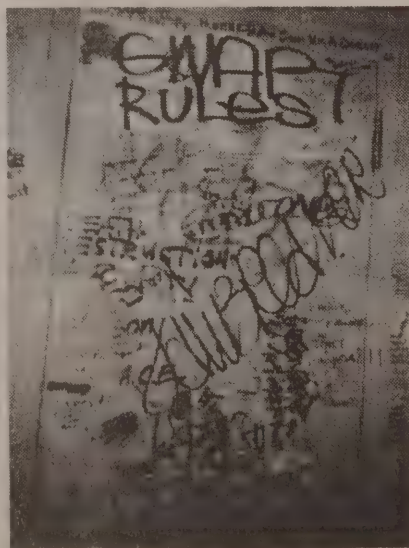
there is no place I can go except my car to legitimately eat my sandwich. Everywhere else is private property, unless you want to buy a lunch. And what is there to do at night in

there average suburb?... Well, you could drive down to Borders, buy a CD, buy a book, rent a video, buy a cup of coffee, get some gas, and drive home. The next night: drive down to Tower, buy a CD, buy some coffee, etc, etc, and die X years down the line. That's great mom and dad, and you wonder why your kid is on drugs. It's because of this perpetual cycle of isolation and consumption. If a kid tries to do something productive, like organize an alcohol-free punk rock show, the cops will show up and tell everyone to go home and watch TV. WELL THERE YOU HAVE IT: THE COPS WANT YOU AT HOME ALL THE TIME SO YOU CAN ROT TO DEATH AND TAKE DRUGS. Here's a hint, instead of cops busting shows, sponsor them, thus discouraging drug use. But that would never happen; cops would then have to go fight real crime instead of harassing skate-boarders.

...But back to public space; the non-commercial part of the FM band was intended for education, community programming, and local affairs — in a way, a public space. Sac State, however sold off this educational tool to a private entity that bans the frequencies be used for learning purposes and the community. In situations where the community has no voice on the airwaves, pirate

stations start up as a last desperate attempt to claim what is left of free speech. And like the kid who wants to do something productive and gets slapped on the hand by the cops, the FCC intervenes and shuts the pirate station down. You see, the interest of money propitiates scenarios in which innocent people are condemned for yearning for completely human desires: the desire to be a part of something that doesn't require the buying and selling of material goods. Genuine feelings that aren't a product of reacting to coffee, reacting to CD music, reacting to movies, reacting to buying new clothes, etc, etc. Everyone I know seems to rent movies every day. For a while I didn't know why, but now I know. Movies have replaced all real situations, whether it is falling in love, killing people, or having sex on the beach. People have reactions to these situations, and can feel many different ways without partaking in the situations themselves. It is this way because money cannot be made off of real feelings in real situations. I can't live my life this way; most movies are boring to me because it seems too artificial. When you have a generation of people who have watched movies their whole life, everything seems so boring. People cannot just sit down and talk about experiences because they were so far and in between that they paled in comparison to movies. So try it one night. Do something with some friends that doesn't entail going somewhere to spend money or buy something. You'll find this harder than you think because the cards are setup only for consumption: you go to the coffee house to buy coffee. After drinking the coffee, you are supposed to leave, and go buy something, or go home. Many people find it boring to not go out a consume things. Are things really this empty? This equation allows for so minimal interaction with others that people have to use artificial means of meeting new people.

The Sacramento Downtown Flop: no longer a public place. There always has been this pressure on the city council to somehow jump-start the city's downtown. From the 50's, when buildings started to be ripped down to build cold, square, concrete, box-like modern structures, to the eighties, when the plight focused on financing taller boxes, and making Sacramento a "world class" city everyone would want to visit. It is pretty pitiful to think that Sacramento's best district is the downtown. Well, let's examine why people frequent successful downtowns: 1) Historic, beautiful, buildings, 2) Narrow pedestrian friendly streets, 3) shops exclusive to downtown, 4) restaurants and hangouts concentrated in areas, 5) a bustling night life, with places open late, and 6) a mix of different cultural flares. Let's see why nobody visits downtown: 1) Old buildings constantly torn down, 2) wide streets, lighted poorly, with massive concrete structures that are cold and



unsafe, 3) a suburban mall dropped on to K street with the same things you can find in suburban malls (little or no independent shops), 4) places scattered apart that are not in safe walking distance with few hangouts, 5) no places open late, and 6) a constant force to rid the downtown of it's detracting, less-wealthy class in order for suburbanites to feel "safer"

the listening room as public space



when they come to work each day, and leave at 5:30 PM. Real good idea, to make downtown more personable by *getting rid of the people who live there*. In other words, the plan is to chase out "the blight" in order to attract big business. Considering that much of the population of the Sacramento Area lives outside of the city limits, a lot of the city is composed of older neighborhoods that have seen their best days. The wealth is in the suburbs: Placer County, Folsom Lake, and El Dorado County. The city survives due to the fact that government-based jobs are located there, and their employees need a place to eat lunch in the daytime. Once the police have chased it's own people into the corner, it's time for revitalization plan part two: bring visitors into the city. Tourists, convention-goers, etc. Now there's a joke. Now what is there for tourists to do here? Buy some cotton candy, checkout a couple flood plains, ride the lightrail though Del Paso Heights to Watt Avenue and back, and top off the night with an exclusive dinner at Taco Bell on K Street? Hey, they might even get lucky: rent a car, drive out into the farmlands to Arco Arena, and see the Kings lose.

But back to the point, the cops see things this way: if you are not heading anywhere for a particular reason, you are to go back home or risk being cited for loitering. You begin to realize this if you don't own a car. Well, you begin to realize many things when you don't own a car. First of all, you find that in many suburbs, they don't even put sidewalks on arterial streets in between supermarkets and shopping centers. Here are some classic scenarios: you will walk down a newly paved sidewalk and it just ends. A wooden H-shaped cross is there to denote "stop walking here, turn around". Another is when you walk down a street and across a freeway bridge (knowing this first hand, walking around Walnut Creek at 4 am without a car) on a huge modern sidewalk, the sidewalk ends stating "freeway entrance". Like the sole purpose of this sidewalk was for people to walk to the freeway entrance, turn around, and go home. Or this: You live in a subdivision in which the supermarket is right behind your house, but in order to get to it you must drive out of the subdivision, drive down an arterial street, turn the corner, pull into a sub-road that goes into the parking lot, pull into a sub parking lot (example: turn left for "Sam's Club" parking, turn right for "Walmart" parking), park, and walk to the supermarket. You bet if a cop sees you climbing your own fence that there's a 50-50 chance that you're going to get cited for it. You are a threat to the community—if you don't use a car and gasoline, you're bringing the corporate standard of living down. You see, indirectly you are forced to buy a car. If you don't (especially, if you are not white) you might find yourself questioned by authorities whether you are stealing or not because you are walking with bags of stuff. These tactics are used to discourage you from using public space. Another trick is to make the space so lifeless that you don't want to be there. Many communities have sound walls butted against a tight sidewalk and a road (the road having this huge widened section, not necessarily for any use but for future road lane expansion). Who wants to walk there? Hey, that's your new public space.

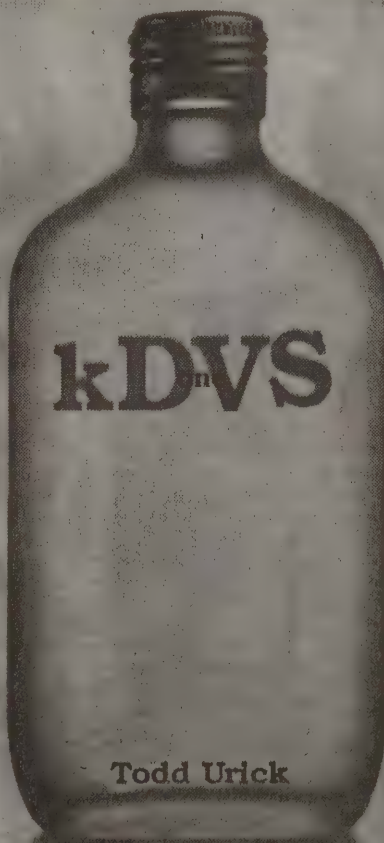
And the same goes for so-called "public radio". I would compare commercial radio to "private property-keep out", and the new "public radio" to maybe one of those new suburban parks (the ones with big parking lots, black-top trails, and the rest of the land used for baseball diamonds). To use the park you need to play sports or be a spectator. To use "public radio" you need to be a qualified "ball-player" or just a listener. Everyone has determined what is a safe and acceptable activity for public area. The problem I have with that is what is safe and acceptable is that "public" is defined by the person in charge, and not the public itself. Anyone in charge of this vast resource answers strictly to the government and local authorities. Rules are then made to

exclude anyone not displaying safe behavior or speech according to a select few. Well then, why is public radio called public radio, because it is paid for by the public? Of course, but how is giving money directly to National Public Radio any different than giving money to the businesses who advertise on commercial radio. This is just an indirect way of getting money from me. I think the main difference is that public radio is non-profit, compared to commercial radio, who is for profit. In turn, public radio should in turn side with the public view point and not a corporate viewpoint. Exactly, you say, but hold on. What has happened due to FCC deregulation is that public radio is depending more upon underwriting dollars rather than government subsidy. Where do underwriting dollars come from?—business and large corporations. Where does the most

reason, you have new deejays playing totally random things without any flow. A perfect example of this was when I visited Seattle a couple of years ago. I tuned into college station KCMU. This was supposed to be the college station of Seattle, alternative music's new frontier. Listening for a while, I found it was just about the worst thing. *Totally incoherent programming*—genres of music randomly played back to back, with corporate and larger-indie-label "college rock" thrown in. In a utopian world, people's minds would be opened up to all these genres of new music and everything would be keen. The truth is, everyone usually likes a couple specific genres of music. I don't want to be rocking out to a Teenegenerate track and then hear a reggae tune. And like-wise, somebody listening to Peter Tosh doesn't want to hear power violence afterwards. KCMU had no depth to it. Even when the Seattle listening community campaigned against the station because it didn't represent the community, the station vowed to galvanize it's format and refuse community input.

Something that I've noticed about KDVS that is totally different from other major stations is that we allow the deejay to build up from what they already know, giving them the chance to play what they want (as long as it's non-commercial). A lot of the time, a new deejay will know more about a specific type of music than a Music Director will know. This is a completely different philosophy than I see at other places. At other stations, the music and program directors are the supreme music critics. They are to determine what the alternative listening public wants to hear. Now, I have a problem with this for one reason: the scope of the station is limited to a couple people's judgments, bias judgments. If the music director likes indie-rock, the station will play indie rock. If the program director thinks jazz will be such a treat to listen to in the morning, as the clocks 7am, every day, there will be someone enlisted to play jazz records. Well, that's great in all if you happen to wake up at 7am every day, and happen to like jazz, but what if you don't like jazz, and only listen to the radio at 7am? Tough luck. What this all narrows down to is the concerns of the Manager, Program, and Music Directors. These three people are to decide the quintessential mix of music, based on their own philosophies, likes, and dislikes. This is supposed to represent the public's interest? Again, the only difference I see between commercial/public radio (the professionals) and college radio of this kind is that professional radio is based on market research and college radio (of the above kind) is based upon the Music Director's taste. (To add, let me just add a statement to defend the big question that I know every UCD student is going to present to me. The question is: Well, isn't KDVS just an elitist club of pretentious, eclectic music listening, green-haired, left-wing freaks? No. First off all, KDVS's mission is very logical in nature: to play music not heard on commercial radio. In other words, since 99% of the radio stations in the Central Valley play commercial music, isn't it logical to at least have one station that plays non-commercial music? Second of all, commercial radio plays less than 1% of the music available to mankind. Shouldn't there be a station that plays the other 99% of the other music out there (that's a big job!)? Third of all, if commercial stations don't play any independent releases, where do artists just getting started get played? KDVS is probably the only place. We were playing Green Day, REM, Nirvana, and Bad Religion when the mainstream was listening to Tesla and calling the stuff played on KDVS just "crap". But I've already said this before).

The bottom line is that a deejay is a member of the public. They should have some say in what the station should play because they are part of the public. If a deejay has musical knowledge that



Todd Urick

### a radio station for a man or a woman

public donations come from?—people with expendable income: the shrinking middle class and members of the business community. Now, who is Public Radio going to cater to now? As a survival factor, this is totally a legitimate move, but to still go by the guise of "Public Radio"? Where is John Q. Public and 9/10ths of the underrepresented population. The response is "... well we can't just let Joe Average and his drunk buddy stumble in here, use the equipment and spew rhetoric on the airwaves". And that's it—the barrier. Public Radio is separate from the public.

If you ever tried to get involved with radio in your town, you'll often find that it is harder than you think. You might think that community and college radio might be waiting with open arms for your help. At most major college stations there is always someone there ready to push their own agenda. Whether it's, "oh, you can't play punk here", or "what we're looking for is somebody to do a (a specific type music) show at this time in the morning. (Hint, hint: play these CDs for us)". There is a definite set of rules laid down saying, "play X stuff out of this bin, play X stuff out of that bin". For this

continued on page .... 77



When I was in high school, my favorite radio station was "the Quake" one of the first "rock of the 80's" stations in the country. They were a commercial station that still managed to play groups that no one, at least no one I knew, had ever heard of before. Alex Bennett hosted their morning show with a live studio audience and when I went down to the station to watch him in action, I knew that I wanted to be a DJ. I had no idea as to how I was going to reach this goal; I just knew that I was going to somehow.

My freshman year in college was the year of the infamous KDVS nude staff program guide centerfold. The reason why I know this is because somebody on our floor taped it to somebody else's door and we all got a good laugh out of it. My dorm mate Brian Faulkner, who I believe was responsible for this posting of the nude centerfold, listened to KDVS regularly and came back from their new volunteer orientation all agog about his DJ prospects. I had never listened to KDVS and when I finally did tune in (at Brian's encouragement) heard nothing but weird loud music. Nevertheless, I saw this as a way to fulfill my own DJ fantasies. A few days later, I ventured down to the basement and was directed to the news room. A couple of hours later, I was on the air reading news stories. It was a very exciting time.

A few months after that first visit I got my first 3-6 A.M. show. Needless to say, I made all kinds of mistakes and played music that would be sneered at as being overly commercial.

# KDVS

# ME

by Mindy Steuer

nity to listen to new music but the greatest resource of the station was and still is the airstaff. In addition to Nahum, I also learned a lot of what I know from Jerry Drawhorn, Steve Vogel aka the Nighthawk and Gary Saylin. KDVS opened up a whole world of music to me which I never knew existed.

I've been playing reggae music on KDVS for almost ten years now. This summer I will be taking a hiatus as I go back to school. I hope that those who listen to my shows have enjoyed them as much as I always do and that KDVS will flourish for yet another thirty years.

December 25, 1987, 4:06AM

"My name is Jeffrey and it's my first show. I hope you're out there listening...."

("Who the hell could be?" I thought)

("If you are, thank you....")

(Just in case....)

"Here's a band from back east.... New York to be exact.... 'They Might Be Giants'. This is 'We're The Replacements'..."

Hi, we're the replacements

Hi, we're the replacements

freeform FM station fed my soul.

"....Red Hot Chili Peppers with 'Behind the Sun' on KDVS...."

Well, there was supposed to be a party tonight at the R Street Complex. If you've seen any publicity for the 'Had 'Nuff of Christmas' party with John McCrea and the Roughhousers and Helen Keller Plaid, that show has been canceled...."

It was a local promoter by the name of Jerry Perry who had passed this news to me a few minutes

Light, had penned a piece called 'Christmas in the Dark Ages' which lampooned official suppression of public celebration in medieval times. Since the stock market had recently crashed, my personal contribution to the special was a parody of those horrible consumer confidence news stories shot in local malls at the holidays. "So how much did you spend today and what does it mean for the nation's economic outlook?"

It was nice to hear the skits again since they were a collaboration among a circle of people who in-

## ONE STRANGE AND WONDERFUL CHRISTMAS MORNING.....

by Jeffrey Fekete

Hi, we're the replacements

and we're playin' in a rock and roll band....

We're havin' a good time

We're havin' a good time

We're havin' a good time

Rock and rollin' 'til the break of dawn....

It seemed a fitting enough tune for the ultimate DJ substitution opportunity.... Christmas Morning 4 to 8AM. Looking back, I was giddy as a 5 year old rushing down the stairs to open presents.

Maybe anniversaries are just a futile attempt to lend symmetry to an asymmetrical world. In any event, ten years ago, KDVS was in its 20th year. I was in my 25th, straight out of a four year Air Force tour in the godforsaken wasteland of Merced, California. In cutting a deal with the devil, I had swapped most of the trappings of personal liberty for the time and money to complete a college degree. My primary diversion and escape from military culture took the form of a radio show and eventual management position at a small campus station at Cal State Stanislaus in Turlock. When the much awaited discharge date finally arrived in October, a commercial radio advertising job led me to Sacramento where I had exactly zero friends or acquaintances. The job at a small classical AM station paid the bills. The connection with a small

earlier on the studio line and was my first caller ever on KDVS. I remembered this guy and the building in Downtown Sacramento he was struggling to turn into a performance venue. A month earlier, I had wandered into a superbly camp '70s revival party thrown by Jerry in the bleak warehouse space known for a fleeting few weeks as the 'R Street Complex'. In the years that followed I would work on numerous events and promotions with Jerry and his longtime partner Brian McKenna. John McCrea of course would later form Cake, get national radio play, and move on to more stable venues than R Street. But most significant about that first encounter for me was the realization somebody actually was listening this morning and no less someone who felt even more people would know about this ill-fated show if I announced the cancellation on the air.

Fours hours is a long time - especially from 4 to 8AM. So naturally, I jumped at the opportunity to fill between some songs with a tape of some seasonally appropriate skits by KDVS' newly formed Radio Theater group. Excerpts included troupe founder George Charpied's recounting of obscure Yuletide history. Did you know it was Calvin Coolidge who erected the first National Christmas tree in Washington D.C.? On the more comical side, one of the members, Les

cluded my first friends in this strange and new city. Over time, reunions would take place, sometimes under the most unpredictable circumstances. Today, my connections with many of those early KDVS radio thespians remain strong even across several states and two continents. On that morning in 1987, one I expected to be my first Christmas entirely alone, their familiar voices on tape were welcome.

"Hello, KDVS..."

It's a few minutes past 7 am and this is my third caller during a show I figured would have about three listeners. On the other end of the line in Paul Vandezande who says he's been listening to my show and knows me from Radio Theater. I'm mentally sorting out the still new names and faces from the recording sessions. My recall is fuzzy but I thank him for calling and ask incidentally why the hell he bothered. Turns out he's just hangin' at his cracker box apartment in Davis. Meanwhile, I'm dreading the journey back to my empty cracker box apartment in Sacramento. His family is in Milwaukee. Mine's in Philadelphia. This morning I barely know this dude. In time, he would become a great friend and introduce me to another KDViater who I would eventually marry.

"Wanna stop by for a brew after your show?"

# kdvS 30th

# ANNIVERSARY

# 1967-1997



One of the lead headlines on the front page of the Oct. 18, 1967 edition of the New York Times read; "58 GIs are Slain in All-Day Battle with 2,900 of Foe." For the week of Oct. 18, 171 US soldiers would die in battle, with 977 wounded. The North Vietnamese forces would suffer 1,260 casualties. Civilian death tolls were not tallied. 9,353 US troops would die in Vietnam in 1967, almost double the 1966 death toll.

In Havana, the Oct. 22, 1967 edition of the Granma Weekly Review would be devoted entirely to Ernesto "Ché" Guevara. The Argentinean revolutionary, whose quest for social justice would lead him to Guatemala, Mexico, Cuba and Africa, was killed by US-trained Bolivian rangers on October 9, ending his attempt at initiating a peasant revolution in that country.

In Chile, a socially conscious song movement, referred to as "La Nueva Canción Chilena" (The New Chilean Song), was gaining national attention by late 1967. Victor Jara, Angel & Isabel Parra, and the group Quilapayún, among others, were using national musical forms to address the political and social realities of their country.

This is part of the context within which KDVS Radio was born, on October 18, 1967, when it was granted its FM broadcast license by the Federal Communications Commission. It is these types of issues and musical expressions that KDVS Radio has been addressing since its initial AM broadcasts into the UC Davis dormitories in February, 1964, and its FM broadcasts beginning January 2, 1968.

Over the 30 years of its existence, KDVS has been various things to its listeners and DJ's. For the listener, it has been a vehicle for exposure to musical forms long before they are embraced by the mainstream. Punk, reggae, hip-hop—these forms were being introduced by KDVS while they were still in their infancy. A large segment of the audience that attends local venues such as the Palms Public Playhouse, or the UC Presents programs, is already familiar with the artists through the exposure given them by KDVS.

This radio station has a strong tradition of addressing political issues from the perspective of the voiceless. Be it an interview with environmental activist Judy Bari, a live broadcast of a speech by César Chávez, or the mixing of Panamanian music over the sounds of machine-gun fire as a means of protesting the US invasion of Panama, KDVS has always offered a true alternative to the corpo-

rate, high-profile newscaster/DJ syndrome. One example is the program *La Onda Xicana*, which for some 20 years has been informing about, and challenging the activities of the political and corporate elite in this country. For DJ's, KDVS has always been a home for independent thinkers and other assorted rebels and misfits. The love of music as a form of expression (rather than as a means to accumulate wealth), and the desire to learn about other forms of music has been the unifying

nationally and internationally reminds one of the concept of magic realism that is so common in contemporary Latin American literature. There is something devilishly ironic in the idea that 30 years after the US successfully engineered Ché Guevara's death, a radio station that was licensed the same week as his death will have programs commemorating his life.

Secondly, I'd like to encourage people to experiment with KDVS. The diversity of its programming continues to be quite extraordinary, and its free-form nature allows for the type of musical variations that are impossible on formatted commercial radio. Mainstream corporate radio seems to be infatuated with the likes of Mariah Carey or Juilo's son Enrique Iglesias, or with extorting money from its listeners in the name of religion. Non-commercial radio ap-

pears to be further abandoning local programming in favor of syndicated programs from National Public Radio. College radio offers and alternative to this homogenization of the medium, and we are fortunate to have a highly respected college radio station in our own community. So, if you are curious as to the next musical form destined to be sanitized by mainstream radio, if you want to know more about the connections between the music and religions of Africa and Cuba, or if you're simply interested in challenging programming, check out what KDVS has to offer. You certainly won't be bored.

# 30 Years of Independent Radio

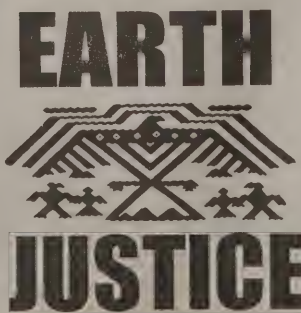
By Steve Scott

thread. It is not uncommon to see a DJ start off playing punk or metal, and graduate to playing Coltrane and Miles Davis. Or to even play all of those within the same program. As one of the nation's last truly free-form radio stations, KDVS allows for that type of experimentation and fusion.

So where is all this leading? Well, first of all, it is important to point out that for 30 years, KDVS Radio has remained faithful to its initial intent, that being to exist as an independent, non-commercial, educational broadcasting entity. The fact that this entity of free expression was chartered during a time period in which this country was attempting to repress free expression both

appears to be further abandoning local programming in favor of syndicated programs from National Public Radio. College radio offers and alternative to this homogenization of the medium, and we are fortunate to have a highly respected college radio station in our own community. So, if you are curious as to the next musical form destined to be sanitized by mainstream radio, if you want to know more about the connections between the music and religions of Africa and Cuba, or if you're simply interested in challenging programming, check out what KDVS has to offer. You certainly won't be bored.

**Earth Justice.** When we say *Earth Justice*, what do we mean? We mean a complete and total struggle, against all interests wishing to deny plant and animal, the earth and the stars, and all the human peoples that live underneath, *Libertad y Justicia*. Social resistance. Environmental concerns. News from Big Mountain, home of the Dinéh People. From Chiapas, Mexico and the Zapatista Army of National Liberation. From the streets of Sacto, to the last stand of old growth redwoods in the world, Headwaters Forest. Plus all the quick jabs and uppercuts against an administration that seeks to stifle radical change in the interest of social standing.



EARTH JUSTICE. POLITICS, NEWS, THE ENVIRONMENT, SOCIAL STRUGGLES, LIVE INTERVIEWS, COMMENTARY. Hosted by

Dr. Fraser, tree hugger, and *El Pato Loco*, wanna-be lefty. Every other Monday between 5 and 6 PM on KDVS, ENSLAviS (iNUNCA!)



# KDVS in September 1967

Michael A. Soderstrand who is currently a professor of Electrical and Computer Engineering at UC Davis and one of the hosts of the Korean Bilingual Show was the Assistant Chief Engineer for KDVS way back in 1967 when KDVS moved from the basement of the recently demolished Beckett-Hugh's dorm to its present location at 14 Lower Freeborn and more importantly went from a "carrier-current" AM station that could only be picked up in the dorms to a mighty 10-watt FM station at 91.5 MHz that could be picked up in most of Davis. In the article that follows, Prof. Soderstrand shares what it was like 30 years ago when KDVS first began broadcasting off campus and began to develop its now famous alternative radio format.



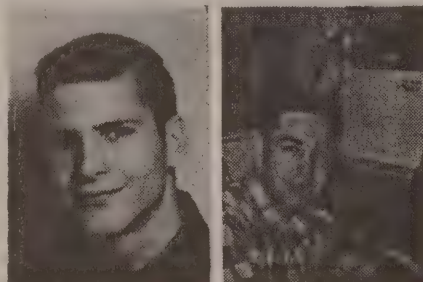
Eunyoung Kim, Michael Soderstrand, and Grace Cho, hosts of the Korean Bilingual Show on KDVS Friday's 6-9am.

I was a junior transfer student from Sacramento City College when in Fall of 1966 I had my first show on KCD the AM carrier-current radio station of the University of California. Later that year Ken True, the chief engineer, selected me to be the assistant chief engineer for our move from the basement of Beckett-Hugh's dorm to 14 Lower Freeborn and the construction of a "real radio studio" for our soon to be real FM station, KDVS a 10-watt college radio station at 91.5 FM. KCD was a top-40 radio station with DJ's like "K.C. Dienstein" who played the top-40 music of the sixties to the mostly freshmen students in the dorms. But with the move to FM came the responsibility of community radio and the core staff argued over exactly what that meant. When Bruce Riordan took to the airwaves for the first KDVS show from 9am to noon on a hot September day in 1967, KDVS was still a top-40 station, but with a few odd shows playing different music and with a news and public affairs staff headed by Bob Jimenez (later to be news anchor at KRON Channel 4 Television in San Francisco) who was serious about serving the community with an alternative news source reporting on the views of students on the controversial issues of the Vietnam era. Ronald Reagan was the governor of California, Lyndon Johnson was President of the United States, and the Beatles were leading the English invasion in rock music.

The core staff was much smaller back in those days. The first year KDVS was on the air the General Manager was Michael Blackman, the Program Manager was Gordon Styler, the Music Director was Jeff Kingston, the Production Director was Robert Scott, the Chief Engineer was Ken True, the Assistant Chief Engineer was Michael Soderstrand, and the Secretary and Volunteer Coordinator was Sue Cory. The second year Gordon Styler moved up to General Manager, Jeff Kingston became Program Director, Tim Held became Music Director (more about Tim later), Michael Soderstrand became Production Director, Ken True remained as Chief Engineer and Sue Cory remained as Secretary and Volunteer Coordinator. But it was Tim Held who was the architect of the current freeform alternative music format. Tim had worked in San Francisco in the music department of the NBC affiliate station KNBR and had strong contacts in the San Francisco music scene. By the end of the second year of operation, KDVS had fully established the freeform alternative music format which, except for one brief period in the 20s, has been the KDVS format ever since. Commercial radio and KDVS were much different in 1967. The current Studio B was used as it is now as the main on-air studio, however, only an "engineer" was in Studio B. The "engineer" was responsible for cueing the records, playing the spots from the cart machine, and turning on

and off the microphone for the "announcer" who sat behind a window in the "announce booth" which is now occupied by part of the enormous KDVS music library. Thus it took two people at any time to keep KDVS on the air: an "engineer" and an "announcer". Some DJ's served only as "announcers" most would "engineer" one show and "announce" another. In the first year, music was selected by the music director and the on-the-air personality had to play what was selected for them! However, that quickly changed when Tim Held pioneered the freeform alternative format.

In 1967 my show (I called myself Mike Strand on the air) aired from 3pm to 6pm on Thursdays and my "engineer" was a fellow by the name of Jon Wakayama. Then from 6pm to 9pm we switched places and I was the "engineer" and Jon was the "announcer" for the Robert B. Scott show—as he called himself on the air.



Michael Soderstrand and Jon Wakayama at KJAY Radio in Summer of 1967.

Jon and I had met during the summer of 1967 when I was the morning man for KJAY radio and Jon was the afternoon commute DJ. Jon was a "good-looking guy" who bragged about his exploits with all the women! He had a scheme where he would say over the air that he had a need for listeners to volunteer to come in and pull records for him. If a guy called, he would pretend to take their name and phone number and then say that he would get back to them. But if a girl called, he would tell her that he needed her to come to the studio right away. If she came, but was too young (often the "volunteers" were well under 18!) or not pretty enough, he would put them to work pulling records in the back room well away from him. However, if she was in the right age group and good looking, he would bring her into the studio while he was on the air and sit her in a chair right next to himself. He would introduce them to me and generally "show-off" in front of them. After his show, he would take them out on a date and the next day I had to put up with him bragging all day about the incredible evening he had had the night before with that great-looking girl! I decided that it was time to get even with Jon. I asked my sister who was not bad looking and in the right age group, to call in using the assumed name "Angie Webster" and volunteered to pull records. Just as I predicted, Jon asked her to come right in and within a few minutes of her arrival at the KJAY studios, he had her sitting right next to him in the on-air studio. Later he took her on the typical date and, of course, the next morning he was bragging about his exploits the night before with "Angie Webster"—little did he know that she was really my sister Norma! The this point I was ready to "let him have it" and tell him the truth thereby exposing his bragging as nothing but a

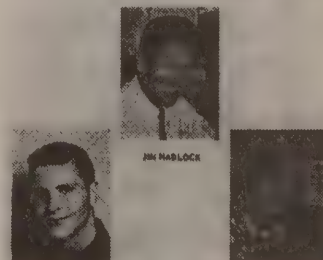
bunch of bull. Unfortunately, my sister would not let me tell him — she wanted to keep dating him and swore me to secrecy!

The situation went from bad to worse when my sister Norma posing as Angie Webster brought Jon Wakayama, posing as Robert B. Scott, home to meet Angie's mother (my mother), as Mrs. Webster. However, Jon had already met my father as Mr. Soderstrand! Hence, my dad and I had to scurry out the back door as he arrived so as not to spoil my sister's new found romance. This ridiculous situation lasted for over a month until we convinced my sister that we had to tell Jon what was going on. Still wanting to get even for his bragging, I decided to tell him during his afternoon radio show — on the air! He was so shocked that he couldn't finish the radio show. But amazingly, he and Norma continued to date and four years later they married and have been happily married ever since. During the 1967-68 academic year Jon and I did many shows both on KJAY and on KDVS. Jon now runs a recording studio in Honolulu Hawaii recording new artists in Samoan and other Asian music groups. Jon and Norma have three kids, two girls and a boy, and two grandkids!

Unfortunately I have lost track of most of the people who were on KDVS that first year. I do know that Jeff Kingston went on to do a stint at KXOA Radio and then went back to law school and is now practicing law in the San Francisco bay area. Jon Wakayama also went to KXOA and then went to a San Jose radio station briefly before moving to Hawaii to start his recording studio. Another early DJ at KDVS was Larry Wheaton who is now working as an engineer in the San Francisco bay area. KDVS is planning to have a special program in the fall to commemorate thirty years of KDVS broadcasting and hopes to interview as many of these early KDVS people as possible. If you know of the whereabouts of anyone who spent some time on KDVS, please contact me at (916) 752-2669.

KJAY'S LITTLE GIANT KILLERS present

## THE 14 & 30 SURVEY



MIKE STRAND

R. B. SCOTT

RADIO 82.1 1420

Headquarters for Northern California Square Dance Shows

Mike Strand and R.B. Scott at KJAY Radio Summer of 1967 just before they hosted back-to-back shows on KDVS during KDVS's first year of operation 1967-68.



# I s A f T h e r e L i f e ?

By  
The Evil One

Well, let me start off by saying I hope I have not really descended to "old fart" status, it's just that I seem to have been around the "hallowed" halls of KDVS for a very long time now. I suppose now is the time to tell all of you how I got involved in this here radio station and how it has affected my life. First of all, I must point out that there have been two big interests in my life, and those have been automobiles and radio. I suppose if it wasn't for an interest in the former I might not have developed an interest in the latter. Let me explain.... When I was a little kid I used to like to spend hours sitting in my parent's car playing with the radio. I would just sit in the car and keep tuning back and forth across the dial. Even then I had a knack for finding the more obscure radio stations. This resulted in two things: me developing an interest in music and my parents wondering why the car battery was always nearly dead in the morning!!

Now, lets move up a few years.... It's the summer of '77 and I'm 17 years old. I have my driver's license and my own car. I had decided to take a road trip to Tucson, Arizona, for the summer, as I had another car-crazy friend who lived there and owned an auto wrecking yard just outside of Tucson. I was returning home from this trip when I first discovered KDVS. Again, let me explain.... Ever since I learned to drive I have developed a bad habit of driving with one hand on the steering wheel and the other (guess where) on the radio tuning knob. Yep, still tuning back and forth to see if there is anything good out there in "Radioland." I was indulging in this bad habit as I was coming into Sacramento from my little road trip.

Now, if you recall, radio in the '70s really sucked. It seemed the only music played on the radio then was really bad lay me/slay me disco songs or absolutely wretched Southern style mega macho guitar wanker bands just dripping with testosterone. So, as I said, I'm coming back into Sacramento and I'm sick to death of hearing disco or bad rock and I'm pushing all the station preset buttons and turning the tuning knob back and forth.... I mean, it was like playing a pinball game right there on the dashboard!! I'm furiously pounding all the buttons on the radio when suddenly, Zingo! The indicator needle disappears off the left end of the dial, I mean it's *gone*!! You couldn't see the little indicator needle anymore and the radio fell silent, OH GREAT!! NOW I'VE BROKEN THE RADIO!! ARRGHH!! Driving without a radio, how horrible! So, I decide I had better try and see if I can fix this bad situation. I grab the tuning knob and turn it clockwise, nothing happens, still silent, keep turning, STILL NOTHING! Turn some more, finally, static and the indicator needle reappears from its hiding place off the left end of the dial.

Turn some more and the radio comes back to life! So, I kept turning the knob clockwise going back up the dial (gently this time) when suddenly I hear this great music. It's raw, it's stripped down, it's full of energy and it's crazy, angry sounding, it's also very full of static and sounds like it's coming from a million miles away. But it's GREAT music. I keep listening to this amazing station ignoring the static when finally the DJ comes on the mic and tells me I

was listening to a band called **The Damned** and then he proceeds to name off some other bands called **The Sex Pistols**, **Iggy Pop** and **the Stooges**, the **Dead Boys** and the **Runaways**. The DJ also identified the station as "KDVS in Davis 90.3 FM."

Needless to say, I was hooked on the great music and these bands I had never heard of and the DJ kept calling this music "Punk Rock." I stopped playing with the tuning knob and listened to KDVS the rest of the trip home, I also immediately set one of the station preset buttons to this "KDVS, Davis" station. When I arrived home I realized I could pick it up on the stereo in the living room. Well, of course, my parents did not care for my taste in music, so I fell back into the habit of sitting in my car on the driveway, running my battery down listening to KDVS really LOUD!

Now, once again let's move on down the "time line".... When I graduated from high school I decided I wanted to work at a regular full-time job for a while before going on to college, so I got a job as a machinist/mechanic at an auto repair/machine shop. The owner of the shop was a really slimy character who would try to seduce the single women customers when he would go with them on a test drive. I'll have to admit the guy was amazingly successful at this little endeavor of his. So that usually meant I was left alone at the shop for long stretches of time during the day. Of course, I would become quite devious myself as I would turn off the shop radio that only got one crappy AM station and grab the keys to a customer's car that had a good FM radio in it and tune it to KDVS and play it really LOUD. I would tune all of the customer's FM car radios to KDVS so when the customers came to pick up their cars they would hear KDVS as soon as they turned their radios on. As I listened to KDVS more and more I realized it was a non-commercial station coming from the UC Davis campus and it was staffed by "non professional" DJs.

Radio has always held a certain "magic" for me, so one day I decide I would like to try my hand at this "magic" myself. So I called up the DJ who was on KDVS and started asking him a whole bunch of questions about radio and KDVS. It turned out he was the program director for KDVS. However, I think he got tired of trying to do a radio show and trying to answer all of my questions at the same time as he finally invited me to come down to KDVS and see for myself what it was all about. And so I did! The next time he was on I came down to see him do his show. I remember he even let me talk on the mic, and I think my first words were something like, "er uh, augh" or something like that. So much for my big debut in radio! Well, fortunately the DJ had the humor and patience to tolerate my idiotic fumbling around. At the end of his show I told him I really wanted to get involved in this great radio stuff, so he wrote my name and phone number down and told me I would be contacted for a training session. I heard nothing from them for several weeks and then finally got a call from KDVS asking if I was still interested to come on down on a certain date for the training session.

I went down for the training session. We were all warned at the training session that our first shows would be 3:00 AM to 6:00 AM at night! I was also warned that because I was not a student at UC Davis it might be a while before I could do a show. My heart sank. Several months went by and I never heard anything from KDVS until finally, a week before the Labor Day weekend of 1980, I got a call from the program director asking if I could do a show at 3:00 AM Sunday morning. I said yes and ended up doing my first radio show that Labor Day weekend. I can remember the very first song I played. It was a band called **Pink Section** and the name of the song was called "Francine's List." How do I remember after all these years what the first song I played was? Simple, it has to do with sex! I had mentioned to a friend that I would be on KDVS that Sunday morning. It turns out he was still up having sex with his girlfriend at that time of the morning, so he stopped long enough to put a cassette in his recorder and tape my show; how thoughtful of him to do that! I kept that tape of my first show for many years and always laughed at the thought of my friend having sex and listening to me on the radio at the same time!

I got totally interested in punk rock music. I would go down to this small record store called



The KDVS Radio Theater Project, or Radio Drama as it was called, must have got started in September of 1987 thanks to strenuous lobbying by a very enthusiastic, soft spoken, liberal arts kind of guy, named George Charpiet. George also had the crucial support of the popular KDVS wise guy Ernst Shneiderhiet (did somebody sneeze?), but clearly it was George who made it happen and then got it organized—in so far as it has ever been organized. Whatever

my own differences with George's style and approach,

I will always be deeply grateful to him for creating this project and thereby giving my life a kind of meaning.

George aired a recruiting cart sometime in the fall of '88 and within about thirty seconds, a mob of eager high-spirited youngsters stampeded out of the Aggie office and down the hall into the lobby of KDVS, these included Shawn Lani, Chris Verill, Tom Gere and Arun Casuba. As days passed others continued to wander in from around the broad-

Over in Sacto I heard the cart and sat down with the hard drinking, perpetually pontificating Paul McNery, and co-scribbled a twenty minute sci-fi murder mystery.

What was best and most inspiring about the early months of Radio Drama/Theater was that it gathered together a fair-sized crowd of people who were all intimately involved and interested in what it was and what it could become. Today, by contrast, the average Radio Theater participant tends to be infrequently involved in one particular task, while only a very few people are involved in the ongoing and very diverse nuts and bolts work. We were a very diverse and squabblesome group then, but all the same, oddly close and cohesive, and I can get unbearably maudlin about those days.

The night that first play I co-wrote was aired, McNery and I and some friends opened a bottle of cheap champagne and sat down and listened in the cramped little studio I lived in. The play was competently performed by Ruthanne Horn, Chris Verill and Shawn Lani. It seems absurd now, but we were infuriated by what we heard. I don't know what we expected—like the Royal Shakespeare Company performing our twenty minute melodrama. Paul had to be forcibly restrained from throwing my stereo out the window into the swimming pool of the next-door apartment complex. He was always coming over and throwing my stuff into that pool.

George seemed the embodiment of enthusiasm and optimism. He loved doing special seasonal or holiday shows, theme variety shows and live shows. He liked pooling the writers for these productions and was remarkably persuasive at this. I remember particularly how he would prepare these huge amounts of food and set it out buffet-style in the hall, so the whole cast and crew could feed while in the process of writing, rehearsing and then performing live broadcasts. I've never seen anything like it be-

fore or since. Although I was completely out of my element in these live productions, no one could resist the frenzied festival atmosphere of it all.

George was also infatuated with grand organization schemes. He drew up elaborate organizational charts with various departments—I just wanted to write. He also set about compiling, organizing, editing and mostly writing an exhaustively detailed manual on radio play production, promotion and broadcast. We all

contributed, but this was really George's baby. I have a copy of this monster which I show to people who are astounded, given the highly informal and improvised way we've done things in practice.

In those formative times we were given to lots of long group meetings. While the meeting did a lot to maintain our close, combative-cohesion, they drained off a lot of time and energy. A lot of time was being spent in discussion and group dynamics B.S., and not enough on getting things done. Jeff Fekete joined in the winter of '87-'88, I think. After a while Jeff began to feel resistant to the whole preoccupation with big organization and groupism. At one meeting he showed up with a diagram of his own for restructuring the big group into temporary "project teams" which would be more flexible and free associate. Jeff argued that this was in fact already the way things tended to work. He had a point: in practice what had developed was that people would work on whatever play they felt like in whatever capacity they liked, without regard to departments and structure. Since even this was not a huge group of people,

was going to get paid and we were all amateurs, this tended to be the way things would work. On the other hand, wouldn't this be an inefficient use of our limited human and material resources? Silly as it may sound this became a big philosophical crux for us. You would think we were reinventing the social contract for a whole community when all we wanted to do was make radio plays. The question wasn't resolved, but the "project team" theory gradually took over as the way things evolved.

sort

by Les Light

something like the fall of '88 George stepped out as project chairperson, and Tom Gere was elected—after all, he was a lot taller than the rest of us. Tom was the guy who tripped over stuff wherever he walked; he was the most uncoordinated guy I ever saw. I didn't really get along with him I guess, but Tom was very good at getting people to do whatever had to be done. He was generous, he had a lot of energy and he always treated me decently, even when I handed him a really crap script or acted like a complete jerk, which happened a lot. One thing that re-

ally haunts me to this day is how I completely blew it during a live show.

This was in '89—we were doing a spoof of the Iran Contra scandal. It was a big-scale two hour, live production. It was weird because I got the clear impression that Tom saw Ollie North as some kind of real American hero, and thought George Bush should be President and my feelings were profoundly otherwise. Anyway, Tom asked me to stage manage this fiasco, and with a fatal mix of hubris and stupidity, I said

I'd do it. When we went on the air I choked. I froze.

I didn't move. I just stood there. Tom had to step in and give the orders, taking over my job as well as directing. Maybe this wasn't the most disgraceful moment of my life, but it must have come close. Core staffer Debbie Matherly stuck up for me saying I shouldn't let Tom walk over me like that, but in fact Tom saved the situation—he did the right thing and I let him down at the moment of truth. I regret that I ever had

nerve to Tom T o m cident, but criminally insane. The Shame I apologize to Gere about this in- I still say Ollie North was

Around 1990 sometime someone decided that since we had many actors and few writers we should produce a play by a real professional playwright. Some committee was formed and decided to take on "The Dog It Was That Died" by Tom Stoppard. There was a shortage of people who could do convincing British accents, so there had to be some adapting. The story was relocated to the San Francisco Bay.

Unfortunately the distinctly British idioms of the dialogue were indispensable to the text. The result was kind of confusing and weird—lots of English slang spoken in American accents about double agents. The thing is, there was a lot excellent acting in this recording, particularly by the brilliant and eccentric Tristan MacAvery—one of the first and most gifted members of the KDVS troupe. There was the question of production rights on this script. Everyone seemed to think that a jet setter like Tom Stoppard would never give a damn if some obscure and terribly amateur theater group at some obscure and remote University radio station wanted to butcher his masterpiece. It was decided that the polite thing to do was to send a letter to the fabulous Mr. Stoppard warning him of our good intentions towards butchery.

I had an eerie feeling about that letter, but was so involved in pounding out my own scripts that I didn't give it too much thought. Meantime, Tom Gere was graduating, and like nearly all of the original members of Radio Theater, getting sucked into "Real Life". He stopped showing up at the regular radio theater sessions. One night a bunch of us were supposed to go down and record but Tom didn't show and no one else had a key to the studio. Everyone got real annoyed and Paul McNery, who watched way too many spaghetti westerns, turned to the rest of us and said, "That's it boys—get your long

# A Radio Theater Memoir

The Anxiety  
The Anxiety

The Shame

The Spricing Tape



c o a t s !

The strange thing was it turned out we all had spaghetti-western-type-rain-coats in our closets, so in a very short time a big mob was congregated on Tom Gere's doorstep dressed like the bad guys from a Sergio Leone movie, with McEnery waving a broken shotgun confronting Tom with a bad Eli Wallach imitation: "Hey amigo! We need to talk, eh!" or some such crap. Tom and his co-renter and fellow radio theater volunteer Paul Collins let the crowd in, and McEnery found their beer. It was an odd night. In the course of the ensuing reconciliation Mr. McEnery became quite inebriated (go figure). In the middle of the general discussion the otherwise devoutly heterosexual Mr. McEnery decided it would be funny to make a pass at Mr. Collins (God knows why), who in turn offered to pound the living daylight out of said Mr. McEnery. On the drive back to Sacto, the comedy team of Eric Lobo and Eric

Soon after Tom Gere stepped down as chair, my long-time drinking buddy Karl Keullmer was voted in. We wrote and produced a few episodes that were absurdly too long for radio. Lobo and Benson did some hilarious surreal and improvisational stuff. In 1990 most of the original membership had moved on and there were

few new people. Everyone seemed to be moving to the Bay area. We lacked the time and people to recruit, which was a tedious chore. Promotion and publicity had not been a problem when Shawn Lani had been doing it. Shawn's graphic arts skills and fluid imagination had been a major resource beyond his excellent skill as a performer, but like all our best and brightest, he was on to paying work now. With everyone leaving I would soon be on my own with no studio training. If the project was to survive I would have to learn the basics of recording on a master board system. Paul Van Zande was the chief engineering talent for the project and an extremely intelligent individual. His technical knowledge was tremendous, but he was the kind of guy who knew his knowledge gave him power over the situation and he enjoyed that power for the sheer hell of it. I think he liked having this pointless kind of power over me in my ignorance, and he wasn't interested in teaching me anything. With endless nagging I got Mr. V to take me through the basics, but he always spoke in this surreal speed-blur of words and jargon and I could hardly get a grip on what he was saying. It was impossible to take any kind of coherent notes. I was too dumb.

I learned a lot more from Arun Casuba who gladly took the time to show me around the recording system, setting up and monitoring channels, and the basics of tape editing. Arun

went about everything with a simple, straightforward, easy-going manner and a warm sense of humor. In one hour I learned more from Arun than I could ever get out of the brilliantly incomprehensible Paul Van Z.

Arun had an easy, modest style that hid an intense personal moral integrity. Years later while working as an aviation engineer for a major aircraft firm, Arun was appalled to find he was actually working on a kind of weapons system. A passionate pacifist, Arun found he could not do the work in good conscience despite the superb wages. Few people, I think, would have given it a second thought.

My rough technical education was completed by Ernst Schniderhiet (bless you), who gave me a quick, clear and comprehensive lesson on the workings of the Studio Master and patch-bay system.

All the same, this was the toughest time for the project. For several months I was

the only person left in the "organization" at all. I'm sure there were any number of folks at the station who were hoping



## Les, Keirith, and Vince producing Radio Theater

project would die a quick and merciful death, but I couldn't bear the thought of giving it up. I believed heart and soul in the potential of this thing.

One thing Radio Theater did attract a lot of was junk mail. We kept getting letters from something called the Samuel French Agency. I figured whoever these jokers were I didn't need whatever it was they were selling, so I canned the letters along with the rest of the junk. One day Marg, who was G.M. at this time, called me up to say that I'd better do something about these Samuel French people who were about to ban the whole Davis university from performing any copy-written works until they received payment for Tom Stoppard's "The Dog It Was That Died." Yikes! It seems the Sam French gang has an absolute strangle-hold on the whole play script racket. My pals had departed before the letters and threats had kicked in and I, in my vast ignorance, had fouled things up for the University's prestigious Drama and Literature departments who, in so far as being completely innocent of this matter, certainly had no idea there even was such a thing as a "KDV Radio Drama Project." It was horrifying to think of accomplished, respectable department heads opening litigative correspondences and screaming, "Who the F#@! is Les Light!!!"

I sent Samuel French their money and promised to incinerate all trace of the offending recording. On the whole this was the lowest point; I was deeply depressed.

A few weeks later I was visited by Karl Keullmer who was concerned at the state of the project and my worsening drinking problem (so busy trying to save the project I never had time to drink anymore). Karl put me in touch with

Joseph DeHorty, who proved to be an energetic, talented and enthusiastic writer and performer who brought with him a whole host of other bright and gifted acting types like Jen Linfor, Shaw Finch, Echo Baitz and the amusingly frolicsome and gifted Tom Cox and Kerry. Against her better judgment, Marg was also sympathetic towards Radio Drama and so decided to hook us up with Bashful Ben Bruening, who despite his legendary shyness, was a prodigious and near-inexhaustible writer, actor, engineer, editor, director, song and dance man and urgently-needed voice of reason.

To make things perfect, original Radio Drama member Michael O'Neil (I always knew him as Mike) returned to lend some dignity to the proceedings with his remarkable dramatic range and ferocious temper.

There was a brief episode in, I guess, 1991, where Joseph, Kerry, Tom, and most of the entourage disappeared for the duration of the rave craze that those young people were so into. Things were going pretty damn smooth on the whole.

In 1992 sometime, I wrote and produced a play called "Rewind-Forward" which among other things, depicted two car mechan-

ics who have a bitter antipathy towards state corporate political lobbyists and plot a bizarre murder. In a grossly misconceived attempt to root the work in some sort of local color, I made extensive use of the names of actual lobbyists and lobby firms in this very fictional drama. Ben remarked that someone might take all this the wrong way, but as I could see nothing wrong, unethical, or illegal in this work of fiction I was not inclined to rewrite. At the time of the original broadcast, no one remarked on the play. A couple years later we reran this play and the guano hit the fan. Shortly after the completed transmission of the play, the Sacramento lobbying community was in an uproar. The programming director rang me up to say that I had been reported to the state police, the FBI, the FCC and God knows who else. There was a hell of a hubbub at the station. Nobody knew what exactly would happen, if anything. While the various official agencies could not find any real violations in all this, obviously some very important people were angered and offended and clearly I had been very insensitive. Fortunately for all concerned our G.M. at the time was Kali Williams who handled the situation with all the sensitivity, wisdom, and personal responsibility that the situation called for. Any other G.M. would have kicked my butt out onto the street. Kali weighed his concern for the station and community against the issues of free speech the incident raised, and settled the issue firmly but fairly. I made an on-air apology. The radio theater project was suspended for an extended period as part of an overall reprimand.

Radio Theater continues today despite this turbulent history and its many painful lessons; a little older, a little wiser. I have in this account attempted to be as honest as possible. I have perhaps depicted things in an unnecessarily dark manner, but rather than too rosy a remembrance. I regret that there are many individuals who did fine work for this project, who will go unmentioned here. Regrets?--I have plenty, but I wouldn't have missed this for the world.



And if you have any old flyers that you would like to see in a program guide send them to me or to the Punk Dept. and you could write your own article on the punk scene in Davis. Go for it. Enjoy.



Friday, April 4, 1997

**Matt:** So, what was the station like thirty years ago?

**Gordo:** Well, originally I joined the station in the fall of 1966 and it had been kind of sputtering around, trying to get going for 8 or 9 or 10 months at that point. I was sitting in the co-op on campus. I'm not sure if it is even there any more. It was a snack bar area near the high rise dorms. They had the campus station piped in over the P.A. system there

in my life. But somehow I got through it, and when I was all done crawling out the door to lick my wounds somebody called up and said, "Hey, you weren't too bad. Why don't you come back tomorrow, I think we could use you." So I kind of stumbled into it. And at that time the guy who went home and left me there to die on my own was a guy named Mike Blackman. He was the program director and later on became manager. At the time the manager of the station was

ter call. But when we decided to get the FM license in '67 and submitted all the paper work the FCC was no longer allowing three letter calls so we had to go with a four letter call so it became KDIVS. Also about the time that we decided we would go to FM we decided to look around for some better quarters and finally we managed to talk the University into giving us honest to God real estate in the basement of Freeborn Hall where people wouldn't be afraid to come be-

subscribers. KCD and then later KDIVS were Gavin correspondents, out of like 300 stations that reported we were the only non-commercial station in the country that was a Gavin reporter. So we knew what we were doing in the way of programming and picking music and stuff and he really valued our opinion. We were all really serious about it, and in fact most of us looked at going to school as merely the means to the end of being on the radio as much as possible. I can think of

trical wires as an antenna. But we also found out that we could take Ryerson and all of those other high rise dorms and put an overloaded transmitter in a snack bar building in the center of that complex of high-rises and turn those buildings into giant transmitting antennas. You'd get a signal that rivaled KFRC that was only about a mile wide but due west as far as you could go. You could get the station from Davis but we also had people call us in from clear out on the coast. We even

because they couldn't get anything else through all the concrete and steel in those buildings, which made radio reception quite impossible. I'm sitting there eating a hamburger and the guy on the air says, "We need people." So I said to my friend, "Well, what do you think? Let's go down there and check it out. I've always dug radio, you know that it'll be fun." So he says, "Nah, you go on ahead I'm going to go home." He ended up in radio too. I went wandering across the campus into one of the oldest dorms on campus and down into the basement behind the laundry room, behind the equipment room, back where the janitors had their washtubs to ring out those awful mops and stuff like that. That's where the radio station was. That's what they gave them - the last room, the last possible room that you could find on the campus that you could give the radio station. That's what they got. It was cramped, you couldn't turn around in there. The guys who were at the station then had taken it and cut it into three rooms within this little tiny closet, so it was an engineering shop then a control board and a little on air booth. And it was just a joke. But that was the radio station that actually worked and actually got out to an audience. I walked in there and there's a guy on the air and it's about ten minutes to six in the afternoon and I said, "Excuse me I heard you were looking for people to be on the radio." And he says, "Ya, that's right." So he says, "Do you want to be on the radio?" And I said, "Well, I...ahh...er...ah." And he says, "So what do you want to be? Do you want to do sports, do you want to do news, do you want to be an engineer, do you want to be a disc jockey, do you want to be the secretary? What do you want to be?" "Oh, I guess I want to be a disc jockey." And he says, "Good, you go on in ten minutes, I'm going home." So that was how I started.

**G:** So my first time on the radio was with about ten minutes preparation and I was scared to death and my hands were shaking. I've never been so nervous

a guy named Tom Stallerd. Tom was a transfer from the Naval Academy in Annapolis and he was one of those military precision, white-gloved inspection, everything must be perfect, you can't smoke, you can't this, you can't that, you know, political-correctness-at-all-times-kind-a-guy. He was an O.K. guy, but he was wound pretty tight. The rest of us were a little looser and a little crazier than that, and were stuck down in this little hole behind the laundry room. You know we weren't exactly in posh surroundings, and to have some guy worried about whether the glass had been cleaned or not was kind of weird.

**Alanna:** (Coming out of a laugh) That sounds a lot like our manager now

**G:** Well it comes with the territory. We put up with him because he was a nice guy and he had a genuine legitimate interest in radio and he was part of the gang. And it was just like, "Oh that's Tom, that's the way he is." But Tom went into some graduate studies that required too much of his time and attention so he backed out of the station at that point. Mike Blackman became the manager and then after Mike was manager for a couple of years I took it for a couple of years. I ended up being the manager a while after I graduated because we had one of those fluky things that happen when you are on the quarter system. A lot of people would finish the spring quarter with all their things they needed to graduate early and so we had tremendous technical problems. So anyway I ended up being manager after I had graduated for a while which was pretty weird. But by that time I think we had broadened the rules of who could be on KDIVS. Actually back in the laundry room days it was known as KCD, those were the original call letters. KCD, Cal Davis. And really original right? We were really hung up on three letter calls because only the oldest stations had three letter call letters so we wanted to have a three let-

cause they were afraid they would get lost and never be seen again or get mugged or whatever. I mean, where we were before was really the pits, and you had to go down these dark stairs where nobody was there to watch, if somebody wanted to knock you over the head they could. And moving into the basement of Free-

times when I did ten, twenty, thirty shows a week. I can remember one time when nobody showed up for hours on end and I started at six on Friday night and I didn't see the outside world until four o'clock Saturday afternoon because nobody came through the door to relieve me and nobody returned any of the phone calls that I made. So that was pretty bizarre. Most of the time we had plenty of people around. We used to go down to San Francisco a lot. We hung out at Sacramento stations to a certain extent but for some reason it seemed harder to get through the door and hang out at a Sacramento station than those in San Francisco. And those were the really big stations at that time, KYA, KFRC, and later KMPX and KSAN. We used to finish our classes, jump in the car, and go down on some evening, eat dinner in San Francisco and then to head to whatever radio station we had chosen for our pilgrimage of the night and talk our way in and sit in the back of the booth for five to six hours watching the guys work. And soak it all up, we made some pretty good friends there that ultimately helped us out in terms of getting some credibility. We had record service that a lot of commercial stations envied. We got stuff delivered to us from all the major record companies, promoters, and distributors because they knew we were Gavin correspondents and knew we had a listening audience and actually doing a serious job of trying to do radio. It wasn't just a big sand box to play in for us.

**A:** So how many watts was the station at that point?

**G:** Well, let's see as the AM carrier current station as KCD the wattage was... Well I think the statue of limitations has run out on us... We did a few things that were rather creative. We ran carrier current which meant as you plugged in your AM radio to any outlet in the building that we had wired up and tuned to the right frequency you would here the station, it would come in using the elec-

got a post card from a guy who was in a boat out on the ocean who was listening to us. The FCC, they were going nuts for a while trying to figure out what was going on so we decided maybe we better pull it down for a bit. We had heard rumors of FCC vehicles driving around Dixon and Winters and places like that trying to find out where the signal was coming from. We also had a network of hundred milowatt transmitters that technically don't have to be licensed. And so we worked out this system using the University's own line system. Oh, what a wonderful telephone system that they allowed us to have access to. We used that system to pepper the whole town with hundred milowatt transmitters so you could actually get KCD all over town driving around in your car. It might fade a little bit as you went between transmitters, but it was pretty much all over town. We were pretty aggressive about getting people to listen to us because we were serious about doing radio.

**A:** What kind of people were working at the station?

**G:** Of course the talent level, commitment level, varied a lot from person to person but we had such a large group of people that we could always fill our core slots with people who actually gave a damn about what they were doing and tried to put on a good show. We had a wide range of people. We had the wildest people you ever imagined and the most conservative people you could imagine. There was a guy named Ron Mack who was short haired, the kind of guy who comes walking into a room pumping everybody's hand "Hi, how are you?" Ya, ya you know just a real hey, hey, hey, country club kind of guy. He would talk your ear off and just chatter away. Played records but talked way too much. He had his following and he was serious about what he did though; so Ron was one kind of announcer that we had. At first we were emulating forty but we became more and more free form and everybody did pretty much what they thought sounded best. But Ron ended up being a dentist, so we

## The Very Third KDIVS General Manager

Gordo



all have these visions of Ron with this person trapped in this chair and just jabbering away at them. We had another guy named Chuck Pabkey who was a character in his own right. Chuck was featured in an edition of Esquire magazine back in '65 because he wrote a letter to some friend and on the back he wrote like "Deliver de letter de sooner de better" a little slogan you put on the envelope when you're a kid. Then he put "LBJ's war in Vietnam makes Americans puke" on the back of the envelope and mailed it off to his friend. Well the next thing he knew the FBI and Secret Service were dragging him, his wife, and his kids, out of the house at three o'clock in the morning (laughter) and their logic was that he was a potential Presidential assassin because if enough people puked on the President he could drown in it and it would actually kill him (laughter, mostly Jeff and Alanna). They actually figured this out, sent out people, wasted tax payers dollars to go hassle this guy and Esquire thought this was wonderful so they made Chuck into a national hero with a big full page photo spread and full page article. And so we thought, Chuck's a good guy and he's taken a couple classes, so let's put Chuck on the air. And Chuck lived up to our expectations by making love to his wife; he had the all-night shift and at about one thirty to two o'clock in the morning the records stopped and he opened all the mikes in the other booth and they went in there and got it on for a couple of hours live on the air. As far as we know that was the first time anybody did that on the radio. (laughter, mostly Alanna)

A: Not the last though, probably. (This makes me believe that she has participated in some sick fantasy on the radio.)  
Jeff: Oh my God!

G: Yeah, we had some interesting moments.

J: How about Chet Price? (Referring to the father of KDVS DJ Matt Price who was also a DJ)

G: Let's see, Chet Price, what do I remember about Chet Price? Well Chet and I go back to UC Riverside. We knew each other down there at Riverside and that was a bizarre experience - pretend you're going to a University of California campus that is barely alive out there in the middle of the desert because nobody wanted to go to Riverside as it was hot, it was smoggy, and it was far away from every other place. Everybody knew everybody and I was delighted to have Chet show up in Davis about three months after I got there - I transferred up - then the next thing I knew Chet had transferred to graduate school up at Davis, so I got him involved with the radio station and he was one of our main men for many years and did hundreds of thousands of shows.

A: How big was the staff?  
G: Well, the staff when I started was maybe fifteen people. And by the time I left there, we had about sixty people involved.

A: Was there a schedule or something?

G: Oh yeah. Yeah, we had one.

A: Were people just not showing up for shows then? I mean, why did you have to be on the air that Friday to Saturday?

G: Oh, that was just one of those unusual things where the three people that were scheduled after me never showed up and didn't call, weren't home.

A: Did you turn off at a certain point?

G: Oh, no, we were going all night. So, I did a marathon. I did a twenty-two hour marathon. When I got out of there my ears were ringing and I didn't want to hear any music again for the rest of my life. That was until the next day when I was back for another show. You know, its like an addiction.

A: So, what kind of music were you playing in the sixties?

G: Well, when we started out we were just, well (laugh)... when Tom Stallard was the manager, we were playing Broadway Show tunes and you know, I mean, if you wanted to hear "Oh, What A Beautiful Morning" from Oklahoma or something

like that.

I mean there was a lot of that, you know, The Percy Faith Singers and just all the garbage that our parents listened to on the feeble stations that they would listen to. That was the kind of stuff that the original group of people that had the station thought was a good idea to play. Of course, that was the kind of stuff that made us gag so as soon as we began to take control, it became at least Top 40 and we basically mimicked all the Top 40 stations and gradually got to the point where we got enough respect that they were allowing us in some cases to break records. We would be the first one to actually play the record and get credit for it, breaking a hit. And then about that same time, this would have been about '66 going into '67, the underground FM thing started up real strong in the Bay Area and as time went by in '67 and '68, the station was kind of a blend of the two and by the end of '68, we had pretty well gone all the way to a free-form FM underground type of operation.

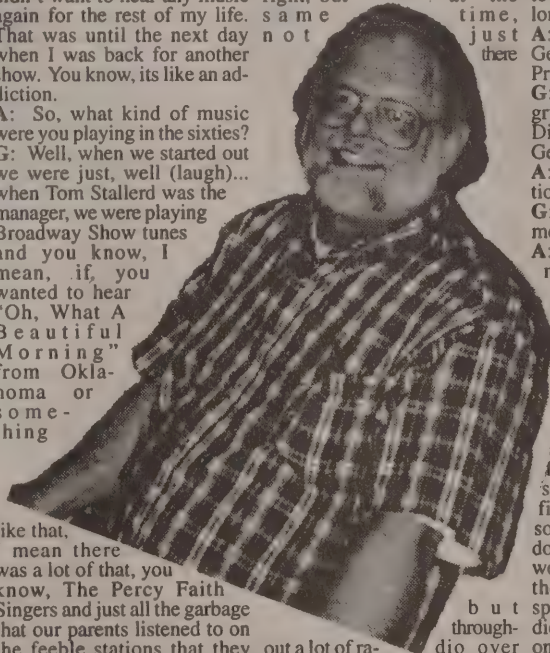
A: Were you at 90.3 then?

G: No we were at 91.5. I understand that the frequency was

changed due to a dispute with channel 6.

A: The dispute continues.

G: Well, channel 6 is one of my favorite organizations and has been for a long time and I'm sure that they would love to hear me say that. The program director, generally speaking, made the schedules up for the shows. We tried to figure out what our most important time blocks in terms of actually getting people to listen. So we wanted to have good people doing good shows at those times. And we had other time blocks when we figured if they were listening at that time they were either crazy or doing an all study thing or something like that so they deserved what they got. So we put the beginners on there and let them sort themselves out. We tried to teach people how to things right, but at the same time, just there



out a lot of radio the years, it's always been kind of a sink or swim thing, you know, they throw you in to see if you can swim.

A: How did you do the first time you tried to work the board?

G: They were kind enough to grab the chief engineer who was on his way to meet his girlfriend for dinner and tell him he had to sit there and push the buttons for me so all I had to worry about was the music and what I said. The microphone control was the only control I had to work while he took care of the rest. The next day they made me do it all, as they figured one day of training was enough. My hands really shook that second day.

M: So there was no thirty hours of volunteer work you had to do like there is today or anything like that?

G: Well, officially we didn't have enough bodies to go around. We would be on from like 2 PM 'till midnight on weekdays and around the clock

on weekends. Gradually as we added staff and got more popular we started spreading out and pretty soon we were on seven days a week and even had enough people who would commit ahead of time so that during the Christmas holidays and during the summer holidays. Anytime that the campus was pretty well shut down we would still make sure we had a core of people in town to cover all the shifts. Of course those were the times that many knew who the real radio people were because they'd say, "I got a big exam coming up after Christmas so I'm going to have to stay and study this Christmas, I won't be home" and then they'd go out and do twenty four shows over the Christmas holiday. And the people that would find jobs at Hunts canyery so that they could stay in town and do shows all summer long.

A: Did you just go to being General Manager or were you Program Director first?

G: Well, I started out as just a grunt and then I was Program Director and then after that General Manager.

A: How many core staff positions were there?

G: You mean that actually got money?

A: Yeah. Or did anybody get money?

G: Initially nobody got money. And that was one of the things we fought for in '68 and '69, was establishing some stipends. And that was a real battle, it was like the most unbelievable thing that we would want to actually give people money for doing some of this, for spending the thirty or forty or fifty or sixty hours a week some of them were spending down there. We had a few that went sayonara and failed out of the university because they spent too much time in the radio station and not enough time on their studies. It does happen.

A: That happens today too.

G: And that is part of the game. It's like anything else. It's mesmerizing. So there were a lot of people who did [drop out] and in our era because of Vietnam [War] going on, a lot of them went to Vietnam out of the radio station and came home in a box. We lost a lot of people in combat over there and some of the guys who came back, some of my best friends, came back really different people, really strange people. In fact one of them who was John Gorman who was the Program Director after me. When I was General Manager, he went back to Vietnam. After his tours were over he came back to UCD and he couldn't stand it here anymore so he went back to live in Vietnam. And I think he's still there as far as I know, I've never heard of him coming back. It was a weird time and it was really kind of scary to be doing all that time on radio because

if your grades fell down too low then the Army or the Marines or somebody would come along and cart you off to Vietnam. So it wasn't just, "Boy we're having a lot of fun", but "Man, I'm looking over my shoulder the whole time because this having a lot of fun could wind me up dead." So there was a real serious downside. The women didn't have to worry about that, obviously, but all the guys who were of draft age, that didn't have health deferments or that hadn't gotten their doctorate of divinity degree down in Modesto and had a special deferment for being ministers, did. There were actually a lot of us who were ministers then. That was a real consideration, that radio could end you up in Vietnam and a number of our staff did end up in Vietnam because they spent not enough time on their studies and too much on the radio.

A: How many women were working at the station?

G: We always had a lot of women. At first we had Anita Mills, who was probably the first "major woman," so to speak, at the station. She was like the glue that held it together. She was taking a couple of classes and I guess she was working ten or twenty hours a week as a part time secretary for one of the departments and volunteered at the station because she was transfixed by radio and was the station secretary. She ended up being the glue that held everybody together for the first few years because she knew where everything was, how everything worked and she was interested enough and committed enough to be at home and come down when something was wrong and help somebody straighten something out. She did some shows, but she had just as much fun keeping things organized and making sure we didn't overspend our meager checking account, or if a part got ordered that it got to the chief engineer so he could put it in. Anita also brought a couple of her friends into it who were more interested in the on-air side. There was such an explosion of rock music in bands in Northern California in late '66 and early '67. A whole lot of people became aware of how much fun could be had working in some aspect of rock music, even if it was just a campus radio station 'cause we got to know our share of all the bands.

A: Like what bands?

G: Well, back then the first person I made friends with was Eric Burden of The Animals. I have a lot of pictures of me and him hanging out backstage in Freeborn Hall doing stupid things. Carlos Santana, who at that time had a band called Carlos Santana Blues Band, and we used to hire them all the time for parties. We'd bring them up from the Bay Area to do keg parties. We brought in



the Mothers of Invention to do a party. [Frank] Zappa was kind of rude to us, but we still had a good time and a couple of guys became friends with him later on. The Turtles, Flo and Eddie. I got to know them, actually. When we were at Riverside we booked Flo and Eddie when they were The Turtles, we had a choice. Looking back at it who knows what we should have done. But we had fifteen hundred bucks in this budget for a band for this kegger we were gonna throw. And we had a choice. The agent that we called over in Hollywood said, "Well, we've got two bands that have an off night that night. You can have either one for fifteen hundred bucks, The Turtles or The Yardbirds." We took The Turtles 'cause they had the number one song on the charts. But it worked out because when The Turtles came, a lot of what became Frank Zappa and the Mothers showed up as an added bonus. I remember Zappa swinging from one of those ropes they make you climb in the gym. I can remember Zappa swinging back and forth across the gymnasium like he was Tarzan. This was before he was famous. But a lot of the people were like that, we got to know them before they were famous. Luckily, after they were famous, they stayed friends. I knew Craig Chiquito of The Starship, he was still in high school when I met him. Years later he came up when I was working in KZAP when Black Dragonfly, I think was the album, went platinum or double platinum. So he showed up with a case of French champagne to celebrate. Unfortunately, I was the only guy in the station that night, so we had to kill all this champagne by ourselves, which was fun that night, but real miserable the next day. Taj Mahal, who is a blues musician of some renown, is an old friend of mine dating back to KDVS days. We had a lot of fun with him at the station and at KZAP. In fact, I have somewhere a two or three hour thing that he and I did as a spur of the moment thing. He dropped by on the way to a concert somewhere and ended up spending three hours making music on my show. Luckily, I was smart enough to tape it and save that tape. It's around somewhere. But we met over in East Davis out off of L street, in those awful flat-top gravel topped houses. United Farm Workers was just getting started and it was a real peoples' cause and they were desperate for money and they were having a benefit concert. They had all these local bands that were gonna play, but they didn't have any big names, and Taj Mahal had just barely started making records then, but a couple of his songs all the stations were starting to play because it was just good music. And so he had kind of a

name in Northern California then, so somebody says, "You know, I know him from high school, let me see what I can do." So the next thing you know he says yes and he comes up to Davis to headline this benefit concert. But all the people who put on this concert were trying to show each other how, "I'm cooler than you," "no, I'm hipper than you," and it was a real social game going on and I've never had a lot of patience with that kind of stuff. I didn't go to parties to hang out and schmooze. I went to parties to hear the music and then I went back to hear my radio. And I wanted to get to the musicians and the music and I didn't care if I was seen by somebody or seen with somebody or what I was wearing or if I was with the most popular people on campus or anything like that. Because the music, that was art being made and it was people's art and it was happening right then. And so we're stuck in this house in East Davis where all these people are trying to convince each other desperately that they're the coolest people in town and are standing around having this big potluck dinner, all the organizers before everybody goes over to Freeborn Hall to do this concert. I'm looking for a place to hide, he's [Taj Mahal] looking for a place to hide and we both, without even thinking about it, end up sliding down the wall behind the sofa and sitting down behind this place where nobody could see us right between the sofa and the wall eating our dinner and looking at each other going, "Man, these people are weird." And we got to be friends just in that twenty or thirty minutes we sat there hiding from everybody else and then years later everytime I would run into him at a concert or every time he'd come into town he'd always end up being on my show and stopping by to say hi. It made life really interesting because he's still to this day one of my favorite musicians. I'm a blues nut, I've always been really hooked on blues and so he's one of my favorite people. OK, I've got to stop and have a drink here, I'm getting dry, and besides you may want to ask a question. A long time ago before they were Creedence Clearwater Revival, there was a place in Davis called Mouse's. Mouse Clipman, who was one of my friends who I grew up with, ran it. It was down on F Street between 2nd and 3rd. It was an appliance store at one time and then it was turned into a nightclub. They had the worst pizza in town and the flattest, warmest beer in town, but they also had a big enough place that they could book in bands. So there was this one band that they kept booking in all the time because they played really, really well. They just rocked it. They were called the Gollywogs and

they all wore these white fright wigs they all looked like Phyllis Diller on a bad day with this angel hair stuff sticking out of their heads, and that was the Gollywogs. And all of a sudden, one time they came up to town and they weren't the Gollywogs anymore they were Creedence Clearwater Revival. Janis Joplin and Big Brother came through and some of the people at the station knew him, but they were kind of hard to get to know because they were shooting a lot of really bad drugs at that time. We, for whatever reason, managed to gravitate towards people who weren't as self-destructive as they might have been. We didn't get to know Big Brother that well, but we got to know a lot of other bands. CCR, they were a lot of fun. Tower of Power, they were a great bunch of people. They were an offshoot of a band called the Loading Zone off of Berkeley, and one of my friends, who was my roommate for a lot of the years I was at Davis, his cousin was Loading Zone's roadie and he introduced us to Tower of Power when they formed up, so we knew all the guys in Tower of Power before anybody had ever heard of them. And whenever they came to town we used to get to see their concerts backstage and hang out with them in the dressing room. It was a lot of fun. M: Now there's a segment on KDVS called Live in Studio A, and they have bands play there. Did any of these bands play in the station? You said Taj Mahal did, but was there a segment? G: Yeah, some bands were better suited to playing live in the radio station than others. Mostly those that were into all acoustic stuff. A: So basically you were just dealing with acoustic in the main studio, not in a separate room? G: Well, I don't know what the layout is down there now, I haven't been there in a few years, but we had a large studio that we had a conference table in and we used that for meetings and things like that and what we did is we would take that studio and bring in a bunch of mattresses and stuff like that to deaden it up even more so it would be suitable for musical performances. Then we would mic up that room as best we could. So it was kind of limited to what we could fit in like a 15 by 24 foot room. M: I think that's the same thing we have now. It's a dead room now. G: We had to improvise. We used a lot of borrowed mattresses from the dorms and things like that because we weren't happy with the cheesy sound conditioning stuff that the university had bought for us when they put us in Freeborn Hall. We tended to go more towards the acoustic performances just because of the

problems with trying to use, especially since most people were using huge amps, little pig nose amps weren't around in those days, so there was just these monster two hundred watt Standells and things like that. Even when you turned all the way down you were still going to blow somebody through the wall if they're ten feet away from it. It just didn't work out to do much of that. One time we did have somebody from the Band and somebody, I don't know who they were from, but Bill Graham came up to do something and these guys came along with him and we were just fooling around and we plugged their instruments directly into the back of the board in the studio. We did something there, and we could hear it on the headphones, and we could hear it on the speakers in the control room, but nobody else could hear it. It was just kind of a weird thing we tried but it never really went anywhere. We were thinking at one time of starting a record company and using the studio complex. We used to go out and beg stuff and borrow stuff, we'd go to the telephone company and beg some gear from them. We'd go to an old radio station that had been around for a long time and that had been modernized three or four times, take the oldest stuff that they were about to throw out, and then our engineers would work it and turn it into something usable. Our first big main control board was this monster Western Electric board that took the chief engineer over two years to rewire. We got it from KGO. We went down to KGO in San Francisco in one day and just dropped in on them one day and said, "Look, we've got this little starving station and we need gear and we can't afford to buy any. Do you have anything you're going to throw out that we could have?" And the chief engineer started laughing and he says, "Yeah, I have something for you." And it was this monstrous control board that was as big as a refrigerator and it weighed a ton. And he says, "The only catch is you have to carry it out of here." He was just about to get a bunch of guys to take it out and throw it in the dumpster out behind the building. He says, "If you guys carry this out of here then you can have it." So we took it back and we were so proud of ourselves and we gave it to the chief engineer and he was so excited and two years later he was still working on wiring it. We finally got it running, but it took over two years to get the thing to work. We actually started buying some equipment, I guess about '68. All the stuff before that time was either stuff were made of stuff we scavenged and repaired. A: So after KDVS then you went to KZAP? G: Yeah, I did, counting by

KDVS and KCD days, twenty six plus years on the air before I finally got tired of it and part of getting tired of it was that the business had changed and it was getting too corporate and it was hard to have a lot of fun with it anymore. Now it's all "The consultants in Atlanta have done research and they say that you should play these five songs over and over 'till everybody pukes." And that's why I got out of it, with the latest regulation where we have fifteen stations in this market being owned by one company, it's group thinking. George Orwell was right, but he had the details wrong when he wrote 1984, but he was right that there would become controlled media and thought and everything else, but it's not happening from the government it's happening from the big corporations. We never lose our radical roots. A: Have you ever thought about coming back to the station? G: I thought maybe Picnic Day I might drop over and wander around. A: Well, we'd be happy to have you back. G: Well, thanks. A: Would you ever consider doing a show again? G: I might if the timing was right. If I could fit it into my insane schedule. This thing I'm doing here eats up more time than I ever thought possible. Home ownership eats up more time than I ever thought possible, and my house is really old. But it's something I thought about, if I would be welcome. A: Oh, you would be welcome, believe me. With all these stories, we would be really excited to have you. I mean, you know all that music from way back. We still have a lot of those records I'm sure. G: Yeah you probably have the same ones we messed up and they're probably still on the shelf because nobody thought to get new ones. We tried really hard to take care of our vinyl. We used to go on trips, put on suits and ties, and go on down to San Francisco to make the rounds of all the record companies, and all the independent distributors, and try to get all their promo people to give us vinyl to play on the air. We were persistent about it and finally they said, "These guys are for real." Towards the end, when I was at KZAP, it was getting so insane that I was debuting two albums a week on my show. And it got so insane that everyday the United Parcel truck stopped at my house and left a case of records on my front porch. Five days a week. 150 at a time. They knew that I was actually going to listen to this stuff. A: Thank you for letting me and the Price kids interview you. It was a pleasure learning about the roots of the station. Come on by anytime and we'll give you a tour of Todd's carpet runners.



## INDEPENDENT MOMENTS WITH BRUCE LICHER

**Rick:** Your career has been so diverse. How did it all begin? Was it Neef?

**Bruce:** Well, that was the first music that I ever did with other people. I guess it was probably 1978 when I started going to see punk shows in L.A., and I actually started doing that because I had some friends that were into going to the shows and I was taking a photography class in the art school at UCLA, and I just decided that I would go take photographs of punk groups. I started going mostly just to take photographs, and then I started getting into the music, and I started feeling like, "Y'know, that would be fun to be up there doing that, too." I think the catalyst for me to actually go out and buy a guitar was an album that came out in 1978 called "No New York." It was produced by Brian Eno; it was all no-wave bands. I bought that because—well, I had already picked up some singles by Teenage Jesus and the Jerks—that was the only group I knew on there, and I picked it up because of that. I ended up liking everything else on that album better. The two bands on the B-side, Mars and DNA, just blew me away because what they were doing was taking instruments and creating these otherworldly sounds with them, and doing very simple things, but layering them in very interesting ways. It just suddenly clicked in my brain that I could do that.

**Rick:** A lot of that stuff has seen resurgent popularity. Are you into what's going on now? I guess it's more Chicago-oriented than New York—like the Scissor Girls and stuff like that.

**Bruce:** I haven't heard of the Scissor Girls. To be quite honest, I think my musical tastes have evolved and I'm leaning away from the noise and experimentation for noise and experimentation's sake, although I still love good noise if it's tied to a great melody. I've always been a sucker for good melodies. What can I say? When I was twelve, the first record I ever bought was a Bobby Sherman record.

**Rick:** So, how did *Savage Republic* eventually form?

**Bruce:** Well, I first started doing music with these guys in Neef, and I met them in a performance art class. I met these guys who were going around wearing Ultravox tee-shirts, and I just thought, "Oh cool, I like these guys." They had just started this band called Neef which was all improvisation, and I brought my guitar that I had bought, and we just experimented and made sounds that were interesting to us. Eventually that ran its course, and I decided that I

would start doing my own music. When we did Neef, we had some friends who had put out a single; they had a group called The Urinals, which became 100 Flowers. They put out a single, and I thought, "God, I bet we could do that!" So, we all put in \$40 and we got 163 singles back. That was the first Neef single. So after we had done that, I ended up parting ways with the guys in Neef because we had different ideas about what we wanted to do. I decided to make an Independent Project record. I took a course called "An Independent Project Course," and I decided for my project that I would make a record. It was the kind of course where you could decide what to do—whatever project you wanted to do—you would find an instructor who would be your advisor on it. So I said, "I want to make a record as an art edition." That was my first record, and when I finished with it, I decided—wow, that was fun—I want to make another record. So, I made another record with another friend, and by that time, a few of the other art students at UCLA had heard about how I was making these records and they were seeing them in the record stores, and they were buying them and saying, "Wow, that's cool! Let's make some music with Bruce." So, I got approached by some other students to do a band as a sculpture project, and we ended up doing this band called *Them Rhythm Ants*, which was me and this fellow named Phillip Drucker who went by the name Jackson Del Rey, and we invited these two girls who had never played an instrument before in their lives to come in and do stuff. So we did the third Independent Project record. We did a four-song EP which was not as fulfilling for me as I would have liked it to have been. After *Them Rhythm Ants* fell apart, another art student and friend of mine, Mark Erskine, had done this sort of percussion performance piece in a sculpture class. I had also been doing films, and I had gotten permission to go into these underground utility tunnels beneath L.A. to make a film. So we started taking our instruments down into these tunnels under the campus. Phillip heard that Mark and I were going down there, and he said, "Oh, could I bring a friend of mine along? He wants to learn to play experimental bass, he's a great bass player." He was a 16-year-old kid named Jeff Long. So we all met in these tunnels

and we just jammed. We'd take a break to come up for air and listen to a tape and we just said to each other "Wow, this is cool stuff." So we just decided to keep going with it. We got together every couple of weeks, messed around, made some more music, and then we thought "Hey, we should do a show." And then it was "Hey, we should do a record." That was basically how *Savage Republic* started.

**Rick:** And that was when you were called *Afrika Corps*, right?

**Bruce:** The first year we had called ourselves *Afrika Corps* because



the very early stuff was very tribal and percussive sounding. That was the first name we came up with; the problem was that even though we spelled it with "C's," we kept getting all these people coming up to us and giving us these Nazi connotations because of Rommel's *Afrika Korps* back in the second World War. And we also found out that there was a band back east who were using the name *Afrika Korps*, and we finally thought that we really ought to change the name. It's funny because I had already printed the covers for the first album as *Afrika Corps*, and then Phillip kinda gave us an ultimatum. He said, "Look, I'm Jewish, my parents are giving me shit about this; you've got to change the name, otherwise I'm out of the band." So we changed the name. But the first edition of the *Savage Republic* album has *Afrika Corps* printed on the insert inside, and I put it back into the press, and I crossed out every reference to *Afrika Corps* inside and wrote *Savage Republic* at the bottom. When we were first starting to do the first *Savage Republic* album is when I learned about letterpress printing, and I was looking for some sort of artistic way to package the record. I ran across a class in letterpress printing and I took it. I took the class a second time and bought a thousand pieces

of chipboard and ran it through the press.

**Rick:** That was the "Tragic Figures" LP you made during that class?

**Bruce:** Yeah, that was the first edition of "Tragic Figures."

**Rick:** So, with your first IPR releases—was that *Project 197*?

**Bruce:** Yes.

**Rick:** What kind of grade did you receive on that? Was it favorable?

**Bruce:** Yeah, I think he gave me an "A." He was pretty lenient. I think I had two meetings with him during the course of the quarter where I told him what I was doing, and he said, "Great, sure, go right ahead." After it was done, I gave him a couple copies, and he said "Cool!" So, it was pretty minimal involvement on his part. It was just nice that he gave me the opportunity to do that.

**Rick:** I had the opportunity to meet Mike Boul of *Indian Bingo* once, and that band had always been a favorite of mine. He had said that before that band had started while he was living in Orange County, you had invited him to collaborate with you on a musical project. I know that this project never got off the ground with Mike in tow, but did you ever find personnel for such a project? Did anything like this ever see the light of day?

**Bruce:** Y'know, I vaguely remember something along those lines. I know that nothing ever came out of that, but I know I always really liked what he was doing. Actually, I've kinda lost touch with him; I'd very much like to get back in touch with him. So if you know how...

**Rick:** Oh, sure, I can do that. I know that he had been working out with a couple members from *Toiling Midgets*—who have also reformed and have been playings shows in San Francisco recently—**Bruce:** And I've heard Phil from *Indian Bingo* has been working with the *Red House Painters*.

**Rick:** Right. So now what can you tell about the evolution of *Savage Republic* from something sorta punky to a more refined sound? How did that evolution happen?

**Bruce:** A lot of it had to do with band member changes. Essentially what had happened is before we released the first album, Jeff Long had wanted to quit the group because at the same time he was in a hardcore punk band called *Wasted*

*Youth*. They had also recorded an album, and he felt that there was more promise with that band. Then our record came out, and we started getting really good press, so he said, "Oh, wait a minute! Maybe I still want to play with you guys." But in the meantime, Phillip had asked Robert Loveless at UCLA if he'd like to join our band. So Robert came in and we were a five-piece for a while, and we were working on some new material which was going in a softer direction because of Robert's keyboard phase. We were always interested in lots of different kinds of music including old movie soundtracks and things like that, and we kinda felt that that style sorta fit what we were doing. Eventually, Jeff Long left after we had done the *Mojave Exodus* performance in the desert in 1983. We continued as a four-piece for the rest of 1983 with Robert. We wrote a bunch of material and started recording it for another album at the end of 1983. We got six basic tracks down which were a lot different from the first album. But then there was a big dispute over the direction of how that material should be finished. Basically, Phillip and I had a complete difference of opinion, and Phil and Robert ended up keeping the material and released it under the band name *17 Pygmies*. And I kept the name *Savage Republic* and Mark Erskine came with me, and I decided to bring some new people into the band. I actually have those tapes from that recording session in my possession, and I remember at the time making a deal with them saying that "You guys can do what you want with the tapes, but I get the right to later on remix those so that I can release them the way that I wanted them to be heard, and release it as a *Savage Republic* record." But I've never had any time to do that; maybe one of these days. I would like to do that because some of that material is really very special.

**Rick:** From this point, how did *Savage Republic* carry on?

**Bruce:** I wanted to make sorta soundtrack music, but with a harder edge, so I got some people to join me—people I knew at UCLA and others from my mailing list. Greg and Tom and Ethan all came to join the band. So the next thing we did was the "Trudge" EP which came out on *Play It Again Sam*.

**Rick:** Right. That's something I wanted to know about. Why didn't the "Trudge" EP come out on Independent Project?

**Bruce:** Essentially, what had happened was *Play It Again Sam* from Belgium had approached us, asking us to contribute a track for



a compilation record they were doing, so we recorded the song "Trudge." They came back to us and said, "Wow, this is great. If we gave you \$500 could you record some more stuff and we could just release an EP of your material? It's much better than we expected." We said yes, and that was how "Trudge" ended up. As far as "Ceremonial" [Savage Republic's second full-length LP] goes... At the time we recorded that, I still wanted to work with Robert because I really liked his... I think he's got a great ear for melody, and he's really good at arrangements. I asked him to come back in to play keyboards because Tom—who had been playing keyboards on the "Trudge" EP—didn't really want to play keyboards; he wanted to play bass. "Ceremonial" ended up coming out a bit slicker than I would have liked. I had originally wanted that to be an all-instrumental record; unfortunately, I allowed myself to be outvoted. In retrospect, I think it was a mistake on my part because we took a lot of slack for the vocals on "Ceremonial." I know a lot of people do like them, but I think that would have been a much stronger album if it had remained instrumental. It had just gotten to point of where the guys I had invited to join the band weren't happy with going in that direction. They were huge fans of the "Tragic Figures" era **Savage Republic**, and they wanted to be in that kind of **Savage Republic** and not the kind I was envisioning. And again because I had a record label that I was running and a printing company that I was running, I just let it be. I didn't want to have to force my opinion on these guys because I was afraid they might leave, and I didn't want that; I really liked what they had to contribute. So, it became more of a democracy than I had intended it. And every record had a different lineup. Y'know, Jackson Del Rey ended up coming back.

**Rick:** Was that in time for the live double-LP?

**Bruce:** No, that was for "Jamahiriya." We had eventually lost Mark, our original drummer. Actually, when we were recording "Tragic Figures," he had been heavily experimenting with psychedelic drugs. It just kinda got to his brain. He was actually in the state hospital for a while when we were recording the first album. There were some pretty hairy experiences trying to get that record finished. He had been on medication for years, and during our first European tour in 1987, he went along with us, but by the end of the tour, he was barely functioning. Phil had known Brad Laner and we got him to come drum with us, and he kinda kicked us into gear.

**Rick:** Could you explain what was going on during the recording of



your "Customs" LP?

**Bruce:** Yeah, that was during our second European tour. Ever since we had released the "Film Noir" single back in 1983, we started having a big following in Greece because we did a Greek song on the b-side of that single, and one of our distributors happened to be from Greece. He started shipping hundreds of these records to his brother in Athens. It turns out this song "O, Adonis" was banned in Greece in the late 60's. It was written by the Greek composer Theodorakis, and it became an anthem for the youth, although we didn't know that at the time. We just thought it was a cool song, and we thought we'd like to do a version of it. So we started getting all these people in Greece saying "Wow, what an amazing band! They know about our history..." We got this very large following in Greece, and some of the greatest shows that **Savage Republic** ever played were in Athens and Thessaloniki. Anyway, on our second tour, we went over there, and at every country, you have to go through customs at the border, and you have to show them paperwork to show them that your equipment is yours and you're not going to try to sell it, et cetera, et cetera. So we went in there and the Greek customs officials said, "Sorry, but you don't have the correct paperwork; we're going to have to confiscate your equipment while you're in Greece." We argued with them, and they said, "No, you can't have it back; we're taking it from you now." So we kinda had to scramble to do all of these shows with borrowed equipment. So, the shows didn't turn out as well as they did the first time we went to Greece. Then, the day we went back to get our equipment and leave the country, the customs people said, "Uh, I don't think you're going to be able to get your equipment back today because the dockworkers are going on strike at noon." And in Greece, the bureaucracy is such that we had to get the signature of six or seven different officials, and it was almost like the rules changed every half hour. Once we got one official's signature, we had to go find the next person to sign our paperwork, and if we didn't have a couple Greek people help us, we'd probably still be over there right now. It was a nightmare. What eventually happened was we didn't get all the signatures we needed, and then the

dockworkers went on strike and everything closed down. At the point, the promoter of the shows said, "Okay, guys, let's go into the studio. I reserved a studio just in case you guys were going to be able to stay for the weekend." So we recorded on Friday afternoon, all of Saturday, and Sunday. Basically, we wrote all the material in the studio; we wrote, recorded, and mixed it in two-and-a-half days. Then Monday morning we went to the customs docks, and by four o'clock we had all the signatures we needed, and then they said, "Now you have two hours to get out of the country; otherwise we confiscate your equipment again." So we got the hell out of there.

**Rick:** After that, how did the final chapter of **Savage Republic** write itself, and how did **Scenic** come about? Was the idea for **Scenic** something that had been around already for some time?

**Bruce:** Well, essentially, **Savage Republic** didn't last much longer after that tour. That was a two-and-a-half month tour, which was the longest we had ever been out on the road. There was definitely some friction between various band members by the time we had reached the end of it, and at before the last two shows, Jackson Del Rey and Brad Laner said, "We're not doing these shows." And the rest of us said, "Hey, y'know, we're doing them because we had an agreement. These shows were set up and people wanted to see us." So we ended up calling the promoters of each of those shows and asked them if they could find us a drummer. The last show, which was in Scotland in Edinburgh, we met this drummer, he was a 16-year-old-kid who had never heard our music before and he was the hotshot drummer in town. The promoter brought him to the soundcheck, and we just played all the songs we knew, and every song that he could get a good beat on and click into, those were the songs that we did that night. And it was great! But at that point it was clear that Brad and Jackson—that was it—they were just out of the band. By that time, I was also feeling that I had just about had enough. The direction I wanted to go musically was not the direction the other guys wanted to go. Everytime we planned to do a show, the other guys didn't want to play the songs I wanted to play; they didn't want to play the long instrumentals because they

thought that the audience would get bored with it. They wanted to play all the harder-edged stuff. We came back from Europe and did a few rehearsals with a new drummer who was from **Psi-Com**. He was a great drummer, a great guy. We did two shows together, and then I said, "Hey, guys, I've just gotta go do something else." The other guys wanted to continue using the name **Savage Republic**, and I didn't physically tell them no, but I said, "I don't think that's a good idea, and really you guys should come up with your own name." They got pissed off at me for a while, but we're all friends now.

I had begun to work on some songs at home on my own that I just didn't think were appropriate for **Savage Republic**. Most of those songs were what ended up being worked out for the first **Scenic** album. And, actually, it took three years before I really started working on **Scenic**. I thought it would have been sooner, but after we came back from Europe, I felt that I really needed a break.

How **Scenic** eventually got together was I really wanted to work with James Brock, but I always kept putting it off and never got around to it. Then, in the middle of 1992, my wife and I decided we needed to get out of Los Angeles, so we planned to move. Then I realized that if I didn't start the band now, it was probably never going to happen. So, the month we moved to Arizona, I went back to L.A. to have the first rehearsal with James Brock, and it just clicked.

**Rick:** James was originally in **Shiva Burlesque**, right?

**Bruce:** Yeah, that's how I originally met him. He was the bass player on their first album.

**Rick:** The difference between the two **Scenic** albums seems primarily thematic. With the first album, it's very Western, and I can sense the place names when I hear the music.

**Bruce:** With the first album, I had originally set out to make a soundtrack for a nonexistent film. And as we got into making the album I got more into making it about a place. I had been taking a lot of trips out to the east Mojave Desert. I was taking photographs out there, and I thought that the music really made me think about this area. That's when we decided that it was a soundtrack for the east

Mojave Desert. And then this new album... It really isn't quite as focused. It was a bit more of a collaboration in the studio than the first one. The first album was more like—well, we invited other people, and it's not like I told them what to play—but, it was little more my vision than the second album.

**Rick:** You were working with Robert Loveless again on this new album?

**Bruce:** Yeah, he has actually become a full member of the band. After we recorded the first album, we needed to bring in two more people for live performances. On the first album I play both the rhythm and the lead guitars, and we needed somebody to come in and play the rhythm. And Robert could really add a lot with his keyboards and other instrumentation. And I liked the idea of a big, full sound. With whatever we do next, there's a good chance that he's going to start doing more guitar work. The next album will definitely be more guitar-oriented.

**Rick:** Do you have a theme yet for the next album?

**Bruce:** We've been talking about air, but time will tell.

**Rick:** I wanted to ask you a little more about your art. I remember an interview four or five years ago in *Creem* magazine that you had been nominated for a Grammy.

**Bruce:** Yeah, twice, in 1986 and 1987. In 1986 it was for the letterpressed edition of *For Against's* "Echelons" album. It was six colors, letterpressed, and it came with a sprig of wheat in it. The following year I was nominated for *Camper Van Beethoven's* "Our Beloved Revolutionary Sweetheart."

**Rick:** Did you win?

**Bruce:** Well, there's five artists nominated every year, but the people who vote on that are the members of the Recording Academy, and they don't know who the hell I am.

**Rick:** I guess it's a wonder you got nominated.

**Bruce:** Well, I used to do a lot of work with various designers in Los Angeles, and some of them were doing a lot of work with the major record labels.

Once I met a woman who was on the committee that chose who would be nominated. Essentially what they do is they get professionals—art directors and graphic designers in the music industry—to go through all the submissions. They get like 500 pieces submitted, and they have to narrow it down to five. In that sense, I guess it makes more sense why I actually wound up getting something because they could see that there was something special happening. The people in the Academy had never seen the *For Against* "Ech-

CONTINUED ON PAGE.....35



**Bill:** Good morning. How are you?

**Bruce:** I'm fine, thank you. It's a beautiful day here in Nevada City. It's a bit cool right now, it'll heat up just as it will down there.

**Bill:** Yeah, it's already warm down here. I think it happens a little sooner down there than it does up here.

**Bruce:** It's a nice insulated little house that we live in. It looks like you planted a seed and it grew and the doors are opened to the greenhouse along the South facing side. There's a lot of flowers blooming so it's really beautiful. Buck brush is in full bloom out there.

**Bill:** Yeah, well, sounds good. You are going to be down here in Davis at the Palms again on the 20th with a group called the *Rose Tattoo*. I know a little about that because I know one or two of the other members involved. Maybe you could tell us what that's all about and how it came about?

**Bruce:** Who is it that you know?

**Bill:** I know Kuddie.

**Bruce:** Well, you know Kuddie, good.

**Bill:** I've known Kuddie for a number of years.

**Bruce:** I've known Kuddie, I guess since 25 years ago back in Champaign, Illinois. He's quite a rounder. I guess the best way to put it is, that the *Rose Tattoo* is just an amorphous and very old fraternity of people who ride the freight trains, who sing folk songs and who carry a rose tattoo somewhere on their person.

**Bill:** Probably affixed to their body somewhere.

**Bruce:** Yeah, and it's an iron, you know a decal. You go out and get your rose tattoo. That's essentially it. Also, almost all the rose tattoos, of which there, well, I imagine there might be 20 or 25, at one time or another have been affiliated with the Industrial Workers of the World, wobblies. So, they're people of good conscience and good intent and generally very, very helpful. Robin Hood leaps to mind. I'm not able to travel much anymore because of the congestive heart failure. I had to give up the trade. That's why I haven't shown up down there in a while. Although I am improving through this cardiac exercise class and good diet and so on. But, I had to give up the trade. The Sacramento Rail Museum is having Railfest over that weekend, the 14th, 15th and 16th. So, Kuddie and I managed to get a bunch of the *Rose Tattoos* from Butte, Montana and Victoria, B.C. and Milwaukee and Kansas, hired down there as railroad singers.

But, see that gives us a chance to have a little convening or convention of the *Rose Tattoo* up here at my place. So, as long as we're all going to be together, Kuddie felt, why don't

we all sing and tell the stories and do the poems. So, that's what we're going to do down at Davis. Maybe in a year or so I'll feel comfortable doing a whole show myself. But, right now, it's a really good idea for me to do this with other people. I can't imagine a better company than my old friends of the *Rose Tattoo*. That'll be me and Bruce Brackney and Kuddie and Mark Ross, from Butte, Montana, who is the official troubadour of the Hobo Convention in Brit, Iowa.

**Bill:** Which is where Kuddie is off to now I guess?

**Bruce:** No, Kuddie's off to a different Hobo Convention sponsored by the Hobo News,

be sort of curious to know...

**Bruce:** Which book was that?

**Bill:** Dale Maharidge and Michael Williamson, who did the photos, they did this *Journey to Nowhere* which came out a couple of years ago. **Bruce Springsteen** said that was one other inspiration for the CD *The Ghost of Tom Joad*, and a couple of the songs on it. I'd be curious to know what your assessment of *The Ghost of Tom Joad* is.

**Bruce:** Well, of course, Woody wrote the song "Tom Joad" and he wrote it out of *The Grapes of Wrath*. John Steinbeck loved that song, he said, "Woody, you S.O.B.! It took me 3 years to write that book and you wrote that song in a

the only problem I have. I think it's beautiful music. The problem I have with that piece of work is that it's unrelenting. It gives you no "out", no escape. It's a catalog of abuses. The Old English Ballads, they were called "Come All Ye Ballads"... it gave you some "out", some solution by wanting to take this as a warning. There isn't any sense of that in that CD. I guess it's like what's referred to as passive humanism. Passive humanism. Do you remember Bertold Brecht, the German writer?

**Bill:** Very well. I grew up with that.

**Bruce:** Oh, well, Bert Bresch said that passive humanism was if you write a beautiful

the times we're living in?

**Bruce:** Well, it may be that bad. But, like Woody said, "If things are that bad, is that what you really want to sing about?" If everybody knows it, if most people can see it or are living it, I imagine there are people that have experienced that. I'm sure glad someone's out there saying this. But, it doesn't offer any idea or any kind of uplift. I guess the total effect of it is to lure you. To give people the idea that may not know it, that something has gone dreadfully wrong. A lot of it and in lots of ways. I think it just gets too heavy. You feel sort of overwhelmed and then what do you do? My mother used to describe a bubble that I lived in

and she lived in. Everybody lived in it. The bubble is an invisible bubble around you that describes the limit to which you are able to affect a real change. That you can feel, that you can see, that's tangible. Now, most people's bubble is about as far as they can reach to the next person, a person in their town. A rare person can reach to another state or another country. You've got to define what that bubble is and learn to work inside it optimally. That's how things get done. And she said, 'Always be wary of someone who comes along and you're working away in your bubble, maybe at a poverty program or a shelter, and snaps you out of that bubble.' 'Well, what about the starving in Bangladesh? What about the factory they closed down Youngstown? And you're outside that bubble where all you can do is practice the politics of futility and rage with no place to put it. So, we need tools to be inside the bubble we're working in. We need good positive tools, we need to build and grow. We've got a lot to put back together in this country. Am I making any sense to you?'

**Bill:** You're making complete sense. To some extent, I think that may relate back to your life. With your illness that you're dealing with now, it sounds like things are going well. About 2 weeks ago you were on Robbie Osmond's show on KPFA with John Gorka. I really enjoyed hearing that. You asked John Gorka a real interesting question; about his career as a musician and what if his career as a musician could end sometime in the next week. To some extent, there's a possibility that you have been dealing with that. I'm curious how you've handled that. What kinds of changes has that made in your life?

**Bruce:** That's a good question. The question to John was, he's probably about 38 or so and

"A song is like a nail driven into your forehead and when you leave, when you stop listening, that nail is still there and it still hurts."



by bill wagman

out of Brainerd, Minnesota. It'll take place at another town in Iowa. The Hobo Convention is the oldest one that goes back to 1900. The Hobo Convention Kuddie is on his way to, you may have heard of that bunch of reasonably well-to-do people in Los Angeles who hop freight trains for a lark...?

**Bill:** No.

**Bruce:** ... then they started putting out the Hobo News again. Well, that all moved. Buzz Potter moved that all to Brainerd, Minnesota. I think Kuddie is trying to dip into it and steer it in the right direction. They've got the idea about the songs and poems all right; they just haven't got it straight that riding freight trains is a tough, dirty, dangerous and mania way to get from one place to another without paying money.

**Bill:** Well, that sort of leads me into another question. We talked about this just very briefly before we went on the air. **Bruce Springsteen's** new CD - *The Ghost of Tom Joad* just came out and he based that on Dale Maharidge's book. I'd

half an hour.' And Woody said, 'Well, nobody I know has ten cents to see the movie, much less, two and a half dollars for the book. So, I wrote the song so everybody could hear the story.' Woody also said he always wrote his "uppest" when he was his "downest". When he was feeling really sad, cold and under the railroad bridge, that's when he wrote the light-hearted songs because he wanted to feel better. When things were going well and he had money in his pocket, why, that's when he'd write the sad, old songs about the hard times, you understand. And Woody said you never want to write songs that made you feel bad about yourself or made you feel like you were beaten or maybe feel like your life was over. I think **Bruce Springsteen** is one whole of a fine singer. I think he is a brilliant writer. I think he's done something for an enormous commercial audience that very few artists could have done and that is tell the truth. Sometimes the truth is pretty hard to take. And that's

song about the clubbing of baby seals, and it's so beautiful that your whole audience embraces and weeps and there is a catharsis; people leave honestly feeling as though something has been done. But, actually nothing has been done. He said never bring your audience, your listener, to catharsis. A song is like a nail driven into your forehead and when you leave, when you stop listening, that nail is still there and it still hurts. So, you've got to do something... you've got to do something. **Bruce Springsteen's** record only makes me feel bad, it's like I say, 'a catalog of abuses'. And I don't want it to sound like I'm being over critical. I'm really not. It's a beautiful piece of work. It's a difficult piece of work. But, it is unrelenting. I've been to a lot of those places and seen a lot of those people. I've hung out in those kinds of situations.

**Bill:** Well, that's one of the reasons I asked you about that. To follow up on that, do you think that that may be a function of

Continued on Page 32



After spending half an hour of trying to establish a connection over the internet with both Frank and Tim from Vehicle Flips, we finally managed to talk to Frank, guitarist and lead singer. Look for some tantalizing answers from Tim in the future, if we ever learn how to properly use unix.

JAM - Jeff and Matt  
FB - Frank Boscoe

JAM: We're waiting for Tim, but we won't be able to talk to both of you at once so do you want to just start this interview?

FB: OK, throw me a question while you're working on it.

JAM: Alright, first off, how's the new lineup going, and how'd that come about?

FB: The new lineup is in most respects the best we've had. Tim and I have been in the band from the beginning, but there's been regular turnover in both the "lead" guitar and drummer positions. Now I'm the only guitarist and we have an excellent drummer, Tim Williams, who is currently on tour with Hurl as their roadie. Maybe they played in your area recently?

JAM: I don't think they did, but we could be wrong. So how does the changing dynamics of your band affect the cover scheme of your past 7"?

FB: Well, by the time the single with Jeff on the cover came out, he was out of the band. Actually the two almost coincided. The cover with Tim just came out, on a Japanese label, Rover (odds are you haven't seen that one yet). But there have also been 2 other singles, on Harriet and Numeric, that have used a different cover scheme: the Harriet single is a minimal and gloomy photo of a 1940s bus station, and the Numeric single features a different old black and white photograph on every cover (mostly from the teens to the forties).

JAM: Cool, we only have the Numeric single (Ompompanoosuc) at KDVS. We just noticed yesterday that the photo was glued on.

FB: The Harriet single hasn't been sent out yet, it's being mailed with the Prickly CD when it comes out. The Japanese one will only be sent to a few, if any stations.

JAM: How many of the Numeric records were pressed? Also, why have you been working with foreign labels lately?

FB: I think 800. We work with foreign labels because they want to work with us. Beyond that, I have no great explanation.

JAM: That's a good enough reason, but how did you get acquainted with them?

FB: The first foreign label I ever was connected with was one called Mermaid in Germany. The Four Letter Words single that WF14 did mostly went overseas, so that led to the occasional overseas pieced mail. It seems once you've worked with one small foreign label, you become more approachable by other small foreign labels. Though it should be noted that Hemiola had put out mostly US records before they contacted us.

JAM: What's the strangest experience you've had at a show, that you played at?

FB: That might have to be our show at Yale. The show was badly organized, and the dorm we were supposed to play in didn't work out. So we were grafted onto another show consisting of student bands. We had to play last, and by the time it was our turn it was maybe 1:45, a dozen or so people stayed, including the Zambonis, who had played earlier. The drunk and enthusiastic crowd demanded 4 (!) encores. After we had exhausted all of our own material, we launched into a spontaneous unrehearsed version of "Sweet Jane", though I don't know all the words. That was solved by the singer from one of the previous bands. We had a friend Jesse along as a 2nd guitar player just for that short tour (he's the one who started playing this song) and I was amazed at the ultra-complicated leads he was playing. He felt the same about me. It turns out the leads were coming from Tarquin of the Zambonis, who had plugged in at a completely different part of the room, where it was dark and we couldn't see him.

JAM: Ha, ha, ha, that sounds like a pretty amusing experience. So was this a paying gig? And is VU a big influence?

FB: Of course it was paying, Yale is a wealthy place. VU is an obvious antecedent to almost all indie rock.

JAM: Ya, most people would agree with that. What other bands have influenced you?

FB: Right now I'd say, well, I think I'm mostly influenced by the spirit of small labels and

fanzines and college radio, mainly late 80s college radio since that's when I was a music director. Sometimes I figure this must show, since we hardly ever play at "real" clubs and have never been in touch with a "real" label. Of course we may just be unmarketable.

JAM: Cool, well you're always invited to play at KDVS, or our town's teen center. That's not a "real" club, but they do have a fog machine and strobes.

FB: Wow!

JAM: Where do you stand on the East Coast/West Coast Indie Rock rivalry?

FB: I didn't know there was one. Pittsburgh is, or course, on neither coast, and whenever we play in NY and, or Boston I feel a little bit like we're representing some distant colony. Pop festivals that I know of, for example, never invite bands from the continental interior.

JAM: Ya, there isn't really a rivalry that we know about, we were just seeing if we could get one started.

FB: I guess there's supposed to be a rivalry in the hip-hop scene?

JAM: Ya, but then again, a lot of the hip-hop people say that there's no rivalry and it's all made up by the media, and indie rockers.

FB: Well, that's certainly where I've heard it.

JAM: Since you're in Penn., have you ever played a show in the Poconos, or gone shopping at King of Prussia?

FB: No and no. Though I've been to both places. My grandfather had a boathouse on a lake on the Poconos.

JAM: Matt went to a family reunion in the Poconos.

FB: But your family is probably not from the Poconos (it doesn't have much of a permanent population....well, not until the 1980s at least).

JAM: Yep, they mostly live in Allentown and Williamsburg. (he thinks).

FB: Maybe Williamsport? Williamsburg does exist, but it's pretty tiny. I'm originally from near Allentown.

JAM: Did you ever go to the Martin factory?

FB: I went to Nazareth High School and the Martin Guitar Factory was kind of a landmark around which the cross-country team based some of its runs. I never went inside, though, and had little appreciation for high-end acoustic guitars when I was a teenager.

I've since purchased a Martin ukulele though. It was made in the 1920s and I bought it at a flea market.

JAM: I think it would be cool to find that ukulele. What kind of guitar do you use, or prefer now?

FB: I play a Gibson-copy from 1965. The brand name is "Ventura". It's some kind of Buddy Kissel model. He was apparently a jazz guitarist, though I can't say I've ever heard of him, and I probably have his name wrong right now. Anyway it's a nice bright red hollow-body. Good tone.

JAM: That's a nice guitar! Where did you find it, do you go to second and shops and flea markets?

FB: Yes, Pittsburgh in general is a very good thrift store/flea market town, where they are not condescending toward semi-amateur players such as myself. Plus since I'm left handed, I can't try out any of the guitars properly anyway, so they don't sneer when I'm playing the 2 or 3 right-handed chords I know. It's the old demographic skew that does it.

JAM: That's cool. I wish there were more shops like that around here, but there are a few in the bay area. So, I take it you're not one of the people who goes into a guitar shop and solos all day on the brand new Ibanez?

FB: No, but they surely exist here also. But at Pittsburgh guitar shops, you're less likely to find that (maybe they sneer at those kind of people, who knows?)

JAM: OK, on a different subject, may I ask what you're studying now at school?

FB: Geography.

JAM: So does the name "Ompompanoosuc" have anything to do with your studies?

FB: Well, not directly, other than I study places (in a formal sense and I like to visit and know about places (in a less formal sense).

JAM: Cool. Do you happen to like Pavement or the Silver Jews?

FB: Sure. I even have the first two Pavement 7" on Treble Kicker.

JAM: Those are worth a lot now! So, are you into the civil war history also?

FB: Not that much. I'm more interested in the social histories of more everyday times and places. One recent project I'm doing now is studying the tension between English and German speaking Pennsylva-

nians when they tried establishing public school in the 1830s. (The Germans mostly thought it was a bad idea).

JAM: Interesting. So, back to the Pavement records, do you have a large collection of vinyl?

FB: Yes, it still overwhelms my CD collection. Especially 7".

JAM: Cool. Wish I had more of them myself. Back to the Vehicle Flips, did the name come from the action theme? Or was it just spontaneously invented?

FB: It was a catchy fragment of a newspaper headline that seemed to fit into the action theme I had going.

JAM: Cool. I remember when the song "Our returning champion" came out, and ex-DJ was complaining about how bad the indie rock bands were naming their groups; but yours was an example of one of the last few good names. Speaking of that single, do you watch Jeopardy often?

FB: I don't think I've watched it in the past 5 years, at least. However, it's plot hasn't changed much over time. (Oops...that should be "its" not "it's", one of my pet peeves).

JAM: Ya, my English teacher is the same way. So what's next on the Vehicle Flips horizon?

FB: We want to record another CD. We have maybe 15-20 songs unrecorded right now. Who knows what label it might be on. CDs cost more to make than singles.

JAM: Ya, money's always a problem. We look forward to getting it down at the station though, and I really hope some day you're able to come out west and play in studio A at KDVS.

FB: Well, I'd like to, and this summer isn't out of the question, but then again I probably told you that last summer.

JAM: Well, we will keep hope alive here in Davis. Just one more question, yesterday a listener called in to our show (after we'd announced this interview was scheduled) and wanted to know if you eat low-fat or regular hot dogs?

FB: ??? I haven't eaten a hot dog since I was a kid!

JAM: I don't blame you.

FB: Tim is a vegan and a gourmet, ask him if you want.

JAM: I'll do that. Alright, thank you very much for your time and patience! Good luck with everything.

FB: Bye!

vehicle sd!lt



## by Madrox

**Madrox:** Alright, this is Madrox from KDV, you're listening to 90.3 FM, KDV. This is Napalm Brunch. I am joined at this time by Will Corbit—I am sorry if I mispronounced your name there Will—from Solus...

**Will:** Yeah, that's perfect, man. **M:** OK cool, cool, I didn't wanna butcher anybody's name and I forgot to ask you beforehand how to say your last name. OK, Solus, of course, as some of you may know, is one of our little darlings here at KDV; we've been playing the hell out of their album, which we've enjoyed a great deal and so we're quite happy to have you here with us, Will. **Will:** It's great to be here, man. **M:** Alright, just to clear everything out here, you're from Toronto, Canada, right?

**Will:** That's it, man.

**M:** Is everyone in your band from Toronto?

**Will:** Some people are from surrounding areas, but we're all pretty much from Toronto; we base ourselves right out of Toronto.

**M:** Now how is the music, this type of music more specifically, over in the Toronto area? I mean, you're one of the very few bands that I know of that plays this type of music from Canada at all. Are you unique for your area?

**Will:** Well, not really. There's a few bands up here that do the really heavy stuff, but I mean in Montreal. That's where a lot of the heavy bands are. We just don't really get the recognition we deserve I think, publicity-wise. Just because of the alternative shroud sort of hanging over everything. But you know, every once in a while somebody tends to carve out a little niche for themselves and that's what we've been trying to do all along and it's been working quite well actually.

**M:** Now, I notice that you guys decided to form your own label, right? Skin Mask is your very own label?

**Will:** That's it, man.

**M:** Now, why did you decide to go that route as opposed to going for Black Mark or one of the other labels?

**Will:** First off we're not in a commercial sort of area of music so basically people won't really take us seriously. And if they do take us seriously, they're gonna want to own the whole project. So, right off the top we just thought, you know, "OK, first of all, start our own label. We'll sign ourselves cause we really don't need anybody else's dough." It doesn't really cost that much to do a record, you know, to do the promotion, to do the marketing, to do the pressing of the CDs; it really doesn't, I mean, you can do it yourself.

**M:** Like a rough estimate, how much do you think this would cost? Like a ballpark figure?

**Will:** How much would it cost? It would probably cost, I mean,

we did the album in two days.

**M:** Oh, really?

**Will:** So, I mean it was nothing. Some band spent ten grand just on recording alone. We probably spent \$1200.

**M:** Oh wow!

**Will:** But it's all just about how you do it and what you want to come across as. Some people like to finick, you know; they like to go in there and recreate things, or they're not really sure what's going on, but the whole project cost us maybe five grand. And if you get a decent little minor deal from some label, they'll probably throw five, ten, twenty grand at you. But they're gonna end up owning the whole product; they'll probably have rights on everything; they'll be telling you what you're gonna be doing—where it's gonna be marketed and how. And basically, we just thought

the best thing to do would be to do it ourselves, and it's been working just great. Because we have total control over everything, people that hear about it from other people wonder what I mean. They kind of wonder why this has gotten past them somehow. Because people like to have control over everything that goes on. And you know, essentially, that's not really gonna happen at this point because we'll just keep on maintaining it as far as we go.

**M:** Now, your Skin Mask productions, do you plan on ever bringing other bands in to that, or is it...

**Will:** Absolutely. We're really busy with Solus right now, but what we'd really like to do is help you in whatever way we can because it's all about the music. It's not about ownership or control, so there's a lot of avenues that I'm sure a lot of bands really don't know how to take in exposing themselves to whoever they want to expose themselves to. And if you guys want any information, if you want anything at all, just give Skin Mask a call or write us a letter and we'll help you out, more than glad to.

**M:** So at this point Solus has no plans on ever moving to a larger label for better distribution or anything like that?

**Will:** Well, sure, we would, but right now what you have to do is build up strength on your own. If you just start off look-

ing for help, that's what you're gonna get, and we really don't need that. At the level we're at right now, we're just working at sort of a pace that we can control. Whether it's small or large, that's what we're gonna do. Hopefully in the future we can start getting it out to a lot more people and getting a lot more done. But right now, in order to maintain control and integrity of the music and of the band, we just choose to do it this way. And the response has been so overwhelming, I can't believe it.

**M:** Definitely! You're definitely one of the more popular bands at our station right now. **Will:** That's great!

**M:** Now here's a couple questions I'm sure I've asked every band; this is gonna have to do with your origins. How did Solus start?

**M:** Now when Solus puts music together, how do you go about doing it? There are some bands that I know that I've talked to where, you know, one person is the controlling influence over the writing of the material, and then there are other bands where it's kinda like a group effort, where everybody just like sits together and does stuff. In other bands each individual member works on little parts and then they just kind of throw it all together. What kind of band is Solus as far as writing music?

**Will:** It's pretty funny actually, because usually Derek will be screwing around and coming up with licks or whatever. But I write most of the lyrics. They give me ideas, they'll say, you know, "Wow!" then walk into rehearsals just cranked about something. And Darrell will

household. I guess they bury you neck deep in the sand and then they kill you in the end but... just heavy topics like that I just try to write about. Anything that's kind of interesting. 'Cause it's all about entertainment. I'm sure people don't want to hear something that just doesn't really entertain them at all, and it entertains me, so hopefully it'll entertain somebody else also.

**M:** Now, speaking of things that entertain you, what sort of music do you listen to? And bands and things like that?

**Will:** Me personally, I listen to a wide variety of stuff, I mean, a lot of heavy stuff—even a lot of classical stuff. Derek also, he listens to a lot of heavy stuff. We all delve really deeply into the heavy side, but also we have influences ranging from—I don't know if you could tell—there's a little bit of John Denver in there.

**M:** Hmm... I didn't really pick that one out.

**Will:** No, but it's quite a wide range. The album is quite narrow in its approach. It's just pure aggressive, you know, adrenaline. But there's a lot more dynamics involved in the band than that. But that was, unfortunately, just the material start that we had to get out of the way or we were gonna throw it out. So we decided to put it on disk and release it.

**M:** So I gather that on your next album you're gonna try to expand somewhat into different things?

**Will:** The next album, yeah, there's a lot of songs already written for that album and it's a lot more aggressive.

**M:** Oh really?

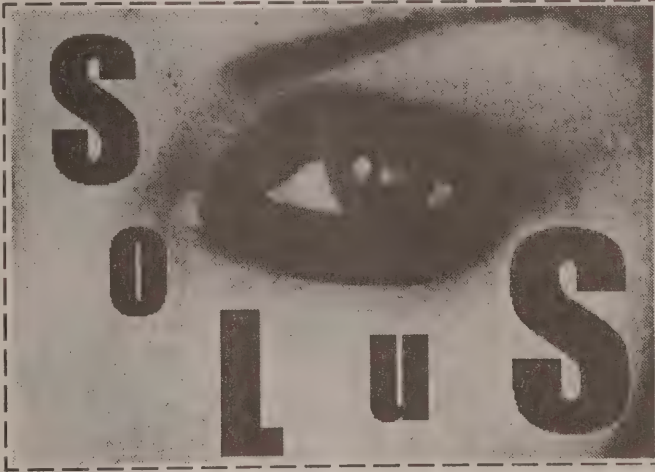
**Will:** But on a wider base. So it's really, really cool. As soon as we get out some promos for that we'll be sending 'em out. So you guys can check 'em out and see what you think.

**M:** OK, now, as far as adrenaline and aggression that you mentioned, does Solus play shows over in the Toronto area?

**Will:** Yeah, we do, we play once in a while here and there, we're planning on doing the northeastern United States and basically a lot of hot spots in Canada. We're trying to do as much as we can. Right now the budget isn't big, and, you know, we can't make too many promises. But the good thing about it is we'll have a really strong album under our belt, and the promotions and the publicity will be done by ourselves.

We'll have reached a certain amount of people. I mean, there's people from Chile to Poland, you know, calling us and asking for interviews for their glossy metal mags. And it's just crazy! It's out of control! But you know, on the next step it should be a little bigger. We'll have full distribution throughout the states. Right now we're just distributing throughout Europe. And the next step should be a lot bigger.

**Will:** It's kinda funny because the topics for the songs are just anything that seems—I don't know—anything that seems really really substantial, something heavy. Topics like "Seven Sisters," that's about electromagnetic experiments after WWII in Russia. "Faultless"—even "Deceiver"—"Deceiver" is about a band of roving criminals in India, they call them "deceivers" and they just kind of take over the



**Will:** It started off with the guitarist Derek and I. We just kinda gained a couple of more people. A lot of the songs don't have solos in them. Some people don't even notice which is really funny, because in the formative years we could really never find a bass player to come in and like handle the position. So Derek just, you know, kinda put the solos on backburner, and next thing you know we didn't even feel like doing any because it just had a sound of its own. I mean, he's one of the most awesome guitarists I've ever had a chance to play with—or even heard for that matter. But we just kinda formed it out with members we could find that would kinda stick with it. We went through quite a number of members that had to try and find themselves throughout the whole process. I mean, it's pretty typical, but the end result is what you get on that CD. And we're still growing, that was just like a housecleaning for us. The next one will be a serious one.

**M:** So were you yourself ever involved in any other bands before Solus?

**Will:** A few other bands, but just more project bands, nothing pretty substantial. It was just kinda like a testing of the waters for everybody, I think.

**M:** Now where would you say you derive most of your ideas for your lyrics? I noticed this current album has a lot of internal sort of imagery like "One's Own Person." Is that something that you think about a lot? Where else do you get your influences?

**Will:** It's kinda funny because the topics for the songs are just anything that seems—I don't know—anything that seems really really substantial, something heavy. Topics like "Seven Sisters," that's about electromagnetic experiments after WWII in Russia. "Faultless"—even "Deceiver"—"Deceiver" is about a band of roving criminals in India, they call them "deceivers" and they just kind of take over the

Continued on Page 39



## Utah Phillips Continued.....

I'm 61...

**Bill:** That's still young.

**Bruce:** I understand that. But, you see, in terms of the options that are available for recreating your profession or starting over at a different career are different at that age than they are at mine. Although, I prefer not to think in those terms, that may be the case. What I wanted to do was find out and then ultimately encourage John to join up with the local 1000. A bunch of us put together a New Deal. Then sat down at the American Federation of Musicians and said, 'Look, we're traveling folk singers, there's a lot of us out there that don't have health insurance. That don't have retirement. And so they created a national local 1000. A non-geographic local. The only other one in the country is the AFL, the Farm Worker's Union. That means we can access the retirement and the health insurance. That's what I wanted to encourage him and others to do. Let me describe what happened to me. I was told that I can't travel. And it is hard work, damn hard work. It's worn parts of me out. I had always said when I can't do what I do anymore, as long as I had helped the people around me as much as I could, then it would be their turn. That if I was wrong I'd blown it in a serious way. The fact is that I haven't blown it. That folk music family that I've been a part of, for the past 25 or more years, has really come through for me and JoAnn up here in the mountains. It's like our ship has run onto a reef and we're patching it and are going to float it up. And they're helping us float it up. They're holding benefits in Boston and Madison, Wisconsin to send in some money to float that boat up and sail over the reef and then start up on a new course, start a new life. After which, of course, the people become the beneficiaries of the kind of generosity we've received. And it's wonderful to know that can happen in late 20th Century, industrial proprietarian culture. That the family is that solid. But, we've been doing that for years and years. I'd rather have it this way than have an iron-clad trust fund.

**Bill:** Yeah, I would imagine it's probably a pretty amazing feeling to have a group of people like that. And especially, a large group of people who you don't know rallying around you and supporting you.

**Bruce:** It's happened with our people over the years. I've been in those shows and we've all helped each other out. It's just, an astonishing and wonderful family. The Palms is a great part. I've always referred to the Palms as my home club. In Great Britain, the folk singers all have a home club.

**Bill:** If I'm not mistaken, you

were the first person to do a concert at the Palms. You and Bodie Wagner some 20 years ago.

**Bruce:** Actually, I think it was me and Kate.

**Bill:** I think it was Bodie.

**Bruce:** Bodie and I did come down on one tour from Spokane and that would have been in '76 I guess.

**Bill:** I just remember Bodie was this young guy and all the women in the audience were drooling over him.

**Bruce:** I'm going to try and get Bodie down here. He has a rose tattoo, he just won't admit it. (Laughs)

**Bill:** (Laughs) I know you have to go. You have to go off to your therapy. Would you have time for another question?

**Bruce:** Sure.

**Bill:** I'd like to talk about you being at the Kate Wolf concert next Saturday. I'd be interested in knowing how that came about. It sounds like it's going to be a wonderful afternoon.

**Bruce:** Well, a fella named Cloud called up. He's a producer and he wanted to do a retrospective on Kate's life. There had been several which I found to be unsatisfactory. I knew Kate well and I traveled with her a good bit. I found it unsatisfactory mainly because there were people on the stage that weren't really associated with her life and nobody was singing her songs. When Cloud called me about the possibility of doing this, I described to him Phil Och's night. Well, Phil Och's sister, Sunny, three times a year rents a big hall, gets four or five well known folk singers and they do a show. Every singer does three songs, two of their own and one of Phil's. That's her way of making sure Phil Och's songs are still sung and made available to audiences. Well, I mentioned that to Cloud and said, 'She wrote so many songs, there are not many people singing them because the new crop of folk singers are singing their own songs.' They're not even singing each other's songs. I'm not putting that down, but, they're mainly signature songs. Only John Gorka can sing John Gorka songs. So, I said, 'Sure, I'll help you on this. But, I want you to ask everybody you invite, first, if they had some association with Kate's life. Who was in a band with with her, worked with her or traveled with her. Then find out which of Kate's songs they know. If they don't know them, then which ones do you want to learn? Then divide them up, make sure no one is repeating and let's get Kate's music out on that stage.' The second thing was that I wanted to get people together who should be talking. Kate was married to Terry Fowler and to Che Greenwood here in Nevada City. They traveled miles together back to his

home in Hogshooter, Oklahoma. Che's a good singer. He knows songs that they made up together that nobody's ever heard. But, he was sort of excluded from the other benefits. I just wanted to make sure this was damned inclusive, embarrassingly inclusive.

**Bill:** It sounds like it's going to be. It's a wonderful line-up. I'm looking forward to it a lot. One more quick question. I know you've been doing some work with Ani DiFranco. I was down at the Freight and Salvage when the Copper family performed and you got up and did this really wonderful introduction to them talking about the crossings of traditions; young rock and rollers getting into it. It seems like that kind of thing is going on more and more. These young kids who have grown up in a rock and roll background coming together with the new traditional folk music. So far, I know that you and Ani DiFranco are working on a project together but I don't know what that is. Maybe, could you tell us a little about that?

**Bruce:** Well, she's been working on it. All she asked me, she sent me a couple of letters, she said she wanted her Generation X audience, 15-20, to listen to some of my stories about the tales of the elders, about what anarchy really is. The tales, the stories. So, I sent her a whole 100 hours of live concert tapes people had given me over the years. She took a month, went into a studio in Austin and she took that stuff apart. She got all the buzzes taken out. Then she took out ideas and surrounded them with her electric guitar, mandola, electric bass and drums. Light rock and roll. Then, tape looped my voice for echoes. It's absolutely ingenious. I just got a copy of the test pressing. I was startled by the ingenuity. We don't know each other real well. She's listened to a good bit because she was working in the coffee houses in the East, in Buffalo, when I was playing there on a regular basis. She apparently really paid attention. She took things out of those tapes that are essentially the ideas, that if I were to drop dead tomorrow, would be the ideas that I want to stick. If I put them out there, those are the ones I want to stick to people. She took those out, how she knew I don't know, and she even put them in the right order. (Laughs) It's some sort of amazing intuition.

**Bill:** Sounds like fun. We've been talking to Bruce "Utah" Phillips. I really appreciate your time.

## SOLUS INTERVIEW CONTINUED..

ger.

**M:** Now, there's some artists that I've talked to that actually don't like playing in front of a crowd, because, I don't know, their music is more personal to them or they just like filling in a studio or whatever. Do you enjoy being on stage? Do you like the crowd there?

**Will:** Absolutely, the live shows are the best 'cause they're just so out of control. You never know what's gonna happen. And usually if we can get people up, which they usually do, it just turns into mayhem. But it's a lot better playing to energy that's gonna come back to you rather than playing to a tape or each other in the studio room, definitely.

**M:** Well, I know you're pretty busy over there running your company so I'm not gonna take you up any longer than

that, but I appreciate talking to you very much. A lot of our listeners are very interested in your album.

**Will:** Well, I just want to say thanks to everyone who's out there supporting us 'cause that's what it's all about. It's just great to create something on your own and not knowing if people are going to accept it or not, and to see it actually be taken by all these other people who say, "Yeah, we actually like it." It's just an amazing feeling. And if we can get it to you any way we can we will. So if you guys want to send in anything you got to Skin Mask....

**Madrox:** Why don't you give out your address here, if you don't mind, for people that might be listening.

**Will:** The address is, PO Box 271, Station B, Toronto, Ontario, Canada.



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# the seductive

**Rijk:** Was this split EP with **Love As Laughter** the first **Seductive** release?

**Sarah:** No, we used to be called **Plastique**. We had a seven-inch that was first put out on K Records late March or April (1996). That was our first release, but it turns out that there was another band from New York City who used the name **Plastique** that had been around for five years and was working on some sort of major label deal and all that. They kept sending letters from their lawyers to K saying that they were going to sue if we kept that name. We went on tour this summer as **Plastique** and the letters kept on coming so, we decided to give it up and make a new name. That's where the **Seductive** came from.

**R:** You've just recently had a personnel change necessitated by... Who left to England?

**S:** No, I sing and play guitar. But my drummer, he went back to Europe which is where he was originally from. He left after the tour we just did—our little west coast tour with **Mocket**. We played about five shows with them, but then it got too hectic and we had to fly home.

**R:** Do you plan to tour more extensively?

**S:** Well, actually the **Seductive** is no longer, so... There's one more seven-inch coming out and that's the end of the **Seductive**.

**R:** So where are you going from here?

**S:** Well, I'm already play-

ing around with some other people. I really love playing music, so I want to do more in the future. Actually, right now I'm playing bass in a band; really though, guitar is my main interest, so I'm going to try to do that with some other people and maybe form a three-piece band instead of a two-piece. Two-pieces can get a bit crazy.

**R:** Your split EP sorta has a nice, fuzzy psych feel. How did you pick up that sound; like, what kind of stuff were you weaned on as a budding guitarist?

**S:** Oh... I hate this question. What people always say to me after they hear me play guitar is the guitarist of the **Stooges**, and I really love the **Stooges**, so it makes sense. On the split, though, that weird fill in the middle that is really reverby... On our summertime tour we went on, my friend brought a **Spacemen 3** tape and a **Loop** tape on the road. Those are two bands I hadn't listened to much before, especially **Loop**. That band had a pretty big influence on the kind of stuff that I wanted to do. I like what they do because it's pretty repetitive and reverby and... I don't know, psychedelic? (laughs)

**R:** Yeah, I suppose that word has certain connotations. What kind of reactions to it do you get when you play with sort of a more formalist pop band like **Mocket**? How did crowds react when the **Seductive** would

take the stage?

**S:** We had really good reactions, actually. Our sound is really loud; my amp is pretty big and I like the sound to be loud. A lot of people ask me "[a]re you between bass players, or are you looking for

a bass player?" The biggest reaction we got was "[w]here is the bass player?" But I think that the guitar sound I get is large enough to fill that void. We did play with some bands that are more straightforward pop, and **Mocket** is a band that is a little more new-wavey, so I think they have a more diverse audience; but when we played with the more straightforward poppy bands, the reaction we got was "[o]www, my ears hurt!" or "[t]hat's a little too rock n'roll" because that's what it is basically, just rock n'roll.

**R:** At the time you formed **Plastique**, had you already been living in Olympia for some time or were you new to the area?

**S:** No, I've lived here since I was two, so I'm not new by any means.

**R:** I don't know much about Olympia compared to Portland, but is Olympia similar in that there's always people moving there?

**S:** Yeah, there has always been a lot of people moving in and out of Olympia, but there are still many people here that I've been seeing at shows since I was a teenager, which is really awesome because I think it's great that people here have strong roots and are tied to Olympia. But, there are a lot of people who move here because they hear that there's a lot going on in Olympia; they either do stuff or get bored and move away because there really isn't that much happening unless

you're creative and you're really motivated to do something. It's a pretty small town.

**R:** How do you suppose such a small city as Olympia has managed to have so many bands, and so many diverse bands? Here in Davis, we've got more happening than most towns of 50,000, but I don't know how audiences here would react if you put a free-jazz freakout in a pop tune. In Olympia it seems there is that sense of adventure.

**S:** Yeah, I think so. I think the reason why it works out so well here is because the community is so small, and there are a few people—I guess you can call them founders—that have inspired a lot of people to do what they do. Calvin who runs K has always been doing stuff for years and years, and I think he's had an impact on people here. Everybody here is so supportive of people doing anything—anything different, anything that they're totally dedicated to—that it works out really well. And because there's nothing else to do; people are always sitting at home or in their garage and playing guitar or whatever, and they're meeting other people who are doing exactly the same thing. Then they go and play a show; and because there's so few people, everybody gets excited when they hear about a new band, so they go check them out.

**R:** With the bands you're working with right now, do you have any plans for the future? Are any of these bands planning to record?

**S:** The band that I'm playing bass in right

now is called **Motel No Tell**. The members are Becca Albee—she was in **Excuse 17**—and Tracy Sawyer plays drums—she was in **Heavens to Betsy**—and my roommate Jessica plays guitar, and I play bass. We actually recorded with Justin from **Unwound**; he recorded us in our basement in our house. I think we're going to do a seven-inch for Kill Rock Stars and we're putting out a song on a compilation on Toby Vail's tape label called **Bumpity**. Those are a few things we've done recently. We really liked recording with Justin, but we also want to record in a studio soon.

**R:** Do you hope to tour concurrently with the release of the seven-inch?

**S:** Hopefully, but right now I'm playing music with three groups of people, and although that band is the most serious or whatever—we're actually playing shows—I'd have to say that I'm more committed in bands where I'm playing guitar. That's where my focus is right now.

**R:** Well, can you think of anything we've missed that needs to be said before we wrap this up?

**S:** Well, the **Seductive** have a seven-inch coming out in February on K—it's just us, so it's not a split or anything—and it's our last release ever, so... I don't know, check it out! (laughs)

**R:** Right on!







**KDVS:** We know quite a bit about the grind/hardcore/etc. bands from Los Angeles; it's probably the best documented scene. Why do you suppose there are so many great grind bands in L.A.?

**ISACK:** Overcrowding. You get too many people together and you start pissing people off.

**KDVS:** Actually, that's the answer that I was expecting. But more specifically, what is the problem? Is it traffic everywhere you go?

**I:** It's just our release, I think. Our music is what keeps us from beating up on everyday people. Having this hobby keeps us from doing a lot of bad things.

**KDVS:** What do you do to support your livelihoods? Certainly being in *Lack of Interest* doesn't pay the bills. (all laugh)

**I:** It costs more for us to play than just about anything else.

**RICK:** What do you do, Bob?

**I:** We still don't know what Bob does; it's kinda schiesty, y'know.

**BOB:** Well, we all work. We work ten to twelve hours a day seven days a week—

**R:** Except for Bob.

**I:** Yeah, he's a pretty schiesty individual. One day he's in a Lexus, the next day he's in a little beat up car; we don't know what he's doing.

**R:** Well, I'm working on my general contractor's license.

**I:** I'm the manager of a head shop, the Lion's Lair over in Canoga Park.

**KDVS:** Hey, you might be able to answer a question for me. We just got the new *Grief* album here this week, and I'm sure you know that a lot of their imagery is very marijuana-laden. Y'know, punk was having a hard time reconciling its differences with hippies, and now some of these grind bands came along and might be solving that. What do you think about that?

**I:** Well, as far as pot goes, once they started rappin' about it, everybody was on the joint, y'know, but Bob says no to joints. A couple of us may smoke pot, but we don't really promote it because we don't care to influence people's judgments about it.

**KDVS:** So what are your songs typically about? Are there any in particular that you can talk about?

**I:** Well, what do you sing about, Rick?

**R:** Uh...

**B:** See, the thing is, our other singer wrote all the words.

**I:** What do you want to sing about then when you start writing?

**R:** The man! Stuff like that. (pauses) Well, actually, just annoying people, y'know. People who are like...well, people who just shouldn't be that stupid, y'know? I'm pretty sure you've met people like that.

**KDVS:** Has anything happened to you lately that has made you think about writing lyrics?

**I:** I've got an idea for a song. We just played at this cheesy bar called the Rock, and we were supposed to play with the old house band. They had been around since '80-something and they had the big hair, spikes, leather, and all that. So, their guitar player was late and they bumped our spot to make us play last just so they could play and wow the crowd with their ability to sound like *Biohazard*.

**R:** That guy was doing that little *Axl Rose* thing.

**I:** Yeah, he was dancing around; I didn't know what his problem was. So, we got pretty upset about that, and I was thinking we should write a song about those types of bands.

**B:** They were honest, though; they did give my cymbal back.

**I:** They gave us all the free beer we could drink, but they were giving us *Natural Light* or something like that. Y'know, they weren't giving us the beer we really wanted. They bumped our spot and they were mixing all the green M&Ms with the brown ones. They just messed it all up.

**KDVS:** That's what I was wondering: are there any good places to play in L.A.? When I came down there recently, we were going to watch the *Tito O'Tito Band* play with a bunch of stupid pop-punk bands at some place in Lawndale. We really wanted to see Tito, but the place looked so lame, we just left. So where is there to play?

**B:** Well, there's the Impala Cafe. One room, it holds about 150 people, no stage; that's all you need.

**I:** Then there's the Cobalt Cafe, which is a little cheesy, but it's all-ages.

**KDVS:** Have you guys ever toured, or even entertained that thought?

**B:** We went to Arizona once; that's as far as we went. And we've been to San Francisco and San Diego. Arizona was fun. San Diego was little different.

**I:** I got a Mormon bible thrown at me in Arizona.

**B:** We played in Scottsdale and then in Flagstaff at this all-day thing at a park. It was free to get in and all the people pitched in what they could for donations. *Capitalist Casualties* and *Phobia* played.

**I:** There's a funny story about the time we were in Phoenix about the house we were supposed to stay at. This guy was at the show waving guns at people and talking about Arizona versus California. I didn't know who the guy was, and he was harassing one of my buddies, and we started saying stuff. Nothing happened really, but there were words. Then, later on we found out that was the guy who's house we were supposed to be sleeping at. So, my buddy was in the bathroom at this place, after a little road trip where you're eating Taco Bell and drinking beer 24 hours a day, you've gotta go to the bathroom! So while he's in the bathroom, this guy with the gun starts trying to kick in the door, and then my friend says he'll be finished in a second. So he finishes off in the tub and he just leaves it there. He pulled the curtain and everything, and it was just funny.

**KDVS:** Are you guys planning to tour more extensively, go up the coast further, or what?

**B:** We really would, but not right now because we all work so much. Y'know, five to seven days a week.

**KDVS:** I wanted to know a few more things about Los Angeles. Would you guys jump at the chance to leave if it ever came up?

**I:** (tersely) No.

**KDVS:** So you're pretty adamant about staying then?

**I:** Girls! The girls are easy in L.A. (Everyone laughs.) No, I'm kidding. I guess it's gotta be the drug traffic action that keeps me here.

**B:** For me it's work. I gotta keep working.

**R:** Yeah, I'm pretty much based here; I work, and it costs too much to go anywhere else.

**KDVS:** So is it merely a financial thing, or do you choose to stay there?

**I:** Yeah, I choose to stay here. I actually like it here. I'm sure a lot of us could afford a really luxurious trailer in Arizona, but I'd rather kick it here in L.A.

**R:** It's all here, man. You don't need to go look for it anywhere else.

**KDVS:** I guess you guys are a dying breed. Usually when we interview a band from L.A., they're already planning to move up to Portland.

**R:** 'Cause they're all a bunch of slack-jawed pussies. (Bob laughs)

**I:** It's the kid issue; everybody says they wouldn't want to raise kids in L.A. But I'm thinking that every place is going to get corrupted eventually, and if you raise your kid here and show him how to survive when it's starting, he'll be better off in the future. If you take him to some place where he's had cake to eat his whole life and life starts getting tough, he's going to have to be in therapy all day.

**KDVS:** Are any of you guys parents?

**All:** No.

**KDVS:** Well, suppose that you had a kid. Being into the power/peace thing, how would you expose your kid to what you're doing?

**B:** That's a rough one when you start considering all the lyrics. I wouldn't want him or her listening to bands like *Carnivore*.

**I:** Well, there's an appropriate time for pretty much everything. Sooner or later, he'd start looking through stuff and ask questions. Y'know, he'll just have to make his own decision.

**R:** I wouldn't really want to force it upon him.

**KDVS:** So, what other types of music do you guys listen to?

**I:** Well, I worked at a record store for a while, so I like a lot of different things. I was sort of getting into that sorta hardcore like jungle type-of-stuff.

**KDVS:** Like techno and breakbeats?

**I:** Yeah, but the *really* hardcore stuff. I was thinking that I might want to get into doing something with that stuff.

**KDVS:** With any of the other styles of music, do you try to incorporate that into what you do in *Lack of Interest*?

**B:** I don't think so. It doesn't seem like it.

**I:** I like old punk rock and blues music.

**B:** Yeah, like the song "Bitter World" has an old sorta punk rock sound.

**KDVS:** Was that the song I heard on your split that sounded like a spoof on pop-punk? I really liked that one.

**I:** Yeah, that's kinda how we made it. With old punk rock, the four chords that started it all are

still in use today, but now they put make-up on it and it's all cheese. It's terrible, y'know, because the original wasn't cheesy. Not the poppy stuff, but those four chords. I was figuring that we could make a song like that and show them what it was supposed to be instead of how it's become.

**KDVS:** Bob, what about your label? How are things going with that right now?

**B:** I guess things are going pretty well. Everything's moving right along through our distributors. A lot of people really seem to like the stuff. The *Infest* stuff seems to be wanted by a lot of people.

**KDVS:** That *Infest* stuff seems to be pretty timely; I know a couple of us at the station were excited when we heard about it.

**B:** Well, they'll be happy to know they're about to release something else with about 21 songs. They just recorded it about eight months ago. We'll have a *Lack of Interest/Spazz* split, and I'm going to be doing another compilation; that will be "Reality Part II." That will be twenty bands on a twelve-inch and a CD.

**KDVS:** So, to send off the interview, is there anything that you would like to add?

**I:** Uh what was that magazine? That one with the review?

**KDVS:** The one where they said you sounded like *Obituary*? That was *Maximum Rock and Roll*.

Continued on next page

**LACK OF INTEREST/STAPLED SHUT**  
7"(DS-07)  
11 TRAX  
**DEFACE**  
7"(DS-06)  
X-ATTITUDE ADJUSTMENT  
**REALITY**  
7"COMP(DS-05) unreleased  
despise you,lack of interest  
man is the bastard, from  
excruciating terror,spazz  
**MAN IS THE BASTARD**  
"UNCIVILIZED LIVE" 7"(DS-04)  
13 TRAX  
**MAN IS THE BASTARD/AUNT MARY**  
7"(DS-08)  
REISSUE ON PURPLE WAX  
**TORMENTOR**  
7"(DS-02)  
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**Lack of Interest continued**

**KDVS:** That's funny, because when there was an opening for someone to review grind releases for the MRR, I was very interested, but when I called them, Tim Johannon politely told me that the position had been filled. Since then, I've read this one guy's reviews, and he seems to slag a lot of stuff by comparing it to Obituary.

**B:** You mean this guy "AT" is the new guy who does all the grind?

**KDVS:** He does a lot of it.

**B:** There's nothing wrong with Obituary, but I was wondering how he could describe us that way.

**KDVS:** Maybe someone with a superficial knowledge of grind might mistake Stapled Shut for Obituary if they weren't listening very carefully—

**B:** Or if the kid is just fourteen years old, that might explain it.

**KDVS:** Do you have any messages for "AT," because we can make sure that he sees this?

**I:** I don't know what he looks like, but—

**B:** Comparing us to Obituary might actually help us sell a whole lot more records, so I might offer him two cents a piece.

**I:** That's a positive way to look at it, Bob. I was looking at the more negative side.

**KDVS:** So, if you were reviewing your own records, what would you say about them?

**I:** We need to practice. (laughs)

**B:** I'd say it's just brutal hardcore, I guess.

**I:** Everyday music for everyday people.

**KDVS:** A lot of reviewers fall into the trap of comparing everything they review to something else. If you had to strike a comparison, who would you pick?

**B:** I know who I would compare us to. (Much mumbling among all the members.) I'd say Infest. I don't know what Rick would say.

**R:** Armored Saints.

**B:** And maybe a little bit like Negative Approach.

**KDVS:** So, is there anything else you think needs to be said?

**I:** I don't mean the things I say when we play live. I know a lot of that stuff is mean and could hurt somebody's feelings.

**BRUCE LICHER CONTINUED.....**

elons." Typically, what winds up winning is whatever has sold the most, because that is what most people have seen. One year what happened was the guy who won was the art director at Sony, and the Academy gave him the Grammy because he had never won a Grammy and people were feeling sorry for him, so they voted for him. Y'know, that political stuff. I kinda lost interest after that, but every now and then, if I've got a good package, I'll submit it.

**Rick:** For a new fan who has some interest in getting his hands on a nice limited edition package like that, what's the easiest way to do that? I know it's a foregone conclusion; you'll likely never find a first edition "Tragic Figures" LP, but if a casual fan wants to get serious about enhancing his collection, what tips do you have for obtaining Independent Project packages?

**Bruce:** At this point, a lot of that stuff is sold out. The first thing you need to do is get on our mailing list for everything that's still available, and a lot of stuff still is available. As far as the other stuff, you just have to keep looking and get lucky, I guess.

**Rick:** I just have to tell you that the apparent effort that is put into the packaging always seems to add so much to the music that's inside, and that really enhances my appreciation for it.

**Bruce:** That's what I always hope for.

**Rick:** So how would you like to wrap up the interview? Is there anything else you want to say to our readers?

**Bruce:** I just hope that the people who find out about the records and the music inside... I hope they really enjoy them. I hope they go out and support the bands—although many of our bands don't tour—but at least buy the records and share them with their friends.

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## We Are Obsessed With Music... Are you?

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(The tape picked up while we were discussing the musicians concurrently playing in **Devoid of Faith**, **Monster X**, **Exploding Corpse Action**, **Dead Baby**, **Herbivore**, and **Connption**.)

**KDVS:** Are there any other bands in Albany?

**Jim:** There's lots of other bands, but it's kinda weird because the scene here is pretty much split down the middle between people who are really involved in DIY efforts—who do small fanzines and rent out halls and put on shows, book touring bands such as **Seized** from Canada just recently—then there's a whole other group of people who

doing a split 7" per month, and we're the second one. And after that, we're gonna have a discography up to that point. That was to be a CD on Reservoir, but there's been a change, and now it will be on Hater of God Records, which is John from **Monster X**'s own label. We just recorded for an EP that will be on Coalition Records from Holland, and now we're writing stuff for a **Pushead Fancub 7"** and then a 10" and CD on Bacteria Sour, and then from there getting a new drummer! Our drummer's moving out your way to San Francisco.

**KDVS:** You also had a 10" on Anomie.

ture, and you can expand on those ideas. I'm not making a lot of sense now, but for instance "Fortress" is a about the rise of so-called padlocked, safeguarded communities. It's a sort of place where you're locking yourself out of your own culture—your own society—thinking that will be the solution; but in the end, the isolation that creates will just perpetuate a lot the bad stuff that people do to each other. Right here in Albany, the Center Square section is where the capitol is; and where I live is a two-minute walk from all the state buildings and the Governor's mansion and all that stuff,

commodified, but musically or soundwise, where do you see hardcore heading in the future? I just can't imagine buying a **Sore Throat LP** in 1987 and expecting it to become a trend.

**J:** Yeah, I remember the first **Napalm Death LP**; I had just listened to it and thought, "What the hell...?" And then to think that it would start this whole subgenre people would call grindcore! I don't really know where things may be headed, but it seems that things mutate as they combine together, so it's gonna be something like that, but I just don't know what it will be. Will it be a mutation of emo-core and something like

**Assück?** Some people are already beginning to do that, from like extreme power violence stuff to sorta weird melodic stuff. I have no clue. What do you think?

**KDVS:** Actually, I was detecting sorta the same thing. I

can't think of too many other bands who do the same things as a band like **Ice Nine** from Indianapolis—who unfortunately just broke up—they were pretty original, but I don't know if that's going to catch on with other bands. I'm trying to think of another line of questioning since we're both stumped on the future of grind and "power violence" as I make little quote signs with my fingers.

**J:** Hmmm... (laughs) What do you think of **Slap-a-Ham** with the latest ad that says "Making 'power violence' and cheesy term since 1989" or whenever?

**KDVS:** Well, I know he's saying it tongue-in-cheek; it makes me laugh and lets me know that there's someone who doesn't take it so seriously and still hopes to have fun with it.

**J:** Yeah, that's the thing; when you begin to label stuff after a while, it really begins to lose its originality. I was thinking about that because there was that whole "West Coast power violence" thing, and over here people started asking what's East Coast power violence? There was even going to be a comp coming out on Reservoir called "East Coast Power violence," but then everyone started saying that was ridiculous, because when you start calling it something, there's all kinds of weird connotations associated with that. So, luckily, he steered clear of calling "East Coast Power violence."

**KDVS:** Yeah, I thought he was trying to spark a war similar to what was going on in hip hop for over a decade,

and still continues between East Coast formalism and West Coast gangsta-type sounds.

**J:** Oh yeah! Exactly! Droppin' many suckas, **Chris Dodge** versus **Andrew Orlando**. I don't know who would win in the steel cage match.

**KDVS:** Well, it probably would have been a lot of fun. I don't know what Andrew's all about, but he was certainly nice enough to send us promos, and with the **Spazz/Monster X** split, that was an encouraging sign of goodwill.

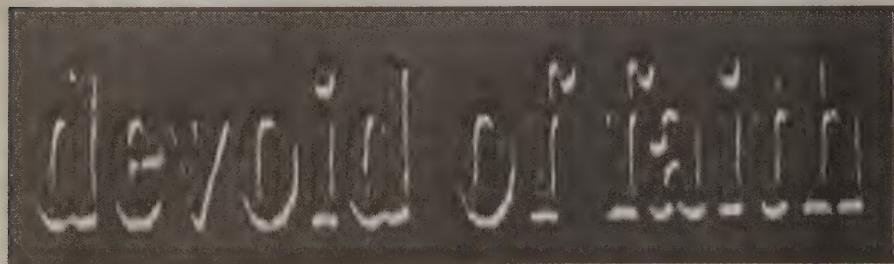
**J:** Yeah! And the **C.R.** LP he put out is pretty good, too.

**KDVS:** Here's another question I was wondering about. Last year I couldn't get too straight of an answer from Nate of **Monster X**. I was curious about how they had released stuff on that straight-edge compilation. Typically, the straight-edge sound is that mix of emo-core and sorta mosh-core stuff, which is nothing like **Monster X**, so I was wondering if there has been any atonement on the straight-edge stance, since it seems out of character for a grind band?

**J:** I don't think they've gotten in trouble for it. **Devon** from **Monster X** just came back from touring with **Drop Dead** in Europe, and he was talking about how there was this swarm of people who were into **Monster X** and wanted to hear more about them, and maybe that will actually be another new mutation—straight-edge grindcore. So, they haven't really gotten into any trouble about it; maybe a lot of people don't realize it because they don't "X" up with their magic markers when they play. The only thing I can think of is when I saw **Monster X** and **Shelter** play together here in Albany, which was pretty funny because **Monster X** blew up one of the PA bins while they were playing, so when **Shelter** played it sounded like a bunch of mudflaps. I remember someone in the audience asking what had happened to the sound. The kid who responded didn't identify **Monster X** as being straight-edge, he just said, "That bad metal band before them just blew up the PA."

**KDVS:** Well, I guess we better wrap it up now, so is there any last words you want to get in before we close this interview?

**J:** Well, we were thinking of maybe coming out to the West Coast in the summer, so if anyone out there can help us out, maybe I can give them my address. You



probably far outnumber the 50 or 60 people who come to those shows that go to the more... well, what I would call "arena-rock hardcore." **Earth Crisis** draws over 500 people here, and there's a lot of other bands that sound like that and draw a lot of people which makes clubs money. People call it hardcore, but I don't know what to call it, really.

**KDVS:** It sounds like "industry hardcore."

**J:** Yeah, it definitely is. **Equal Vision Records** is close by here now, they're scooping up bands left and right that have that sound; **Equal Vision** was originally from New York City. They support bands who can afford to make 3,000 different t-shirt designs and buy vans to tour, and it's all to make money and not to build a sense of community that DIY punk and hardcore really does.

**KDVS:** I'm sure you're familiar with this from the radio side—you're involved at **WRPI**—where indie labels send all of this promotional crap such as professional bios and glossies—stuff that **Touch and Go** or **Drag City** wouldn't even bother with—and yet these labels think they're doing something really important, like they're a serious threat to the corporate vision of rock, but they're not; they employ the same exact marketing ploys! So, what about **Devoid of Faith**? Do you guys have anything on the cusp that's about to be released?

**J:** Sure, the first thing that's coming up is a split 7" with **Counterblast**, and that's gonna be on **Wiggy Records** from Boston; they've been

**J:** Oh yeah!

**KDVS:** How did you guys get the European favor there; have you toured there before?

**J:** No, but hopefully, we'll do that soon. We've got a couple of people who are gonna help us set up a European tour some time. We did a comp song on a 10" called "No Desire to Continue Living." It was on **Farewell and Re-Education Records**, and it was a benefit for anti-military organizations against the compulsory draft in Germany. After we had just done that, I had just stumbled across the **Anomie** thing and saw that they had just repressed the **Fear of God live 7"** and thought that was pretty cool, so I sent him a tape and he wrote back saying he would do an LP or whatever, and we ended up compromising with a 10". I guess that's how a lot of people heard about us over on the continent there.

**KDVS:** One time I had played a song off of your split with **Seized**—the song "Fortress"—and a listener in the town of Vacaville down the road—a very sterilized suburban place—the song struck a chord with him. So, I was wondering where you guys get inspiration for songs?

**J:** I don't know; it's kinda all over the place. It could be a lot of typical things like reading about something happening. For me—since I write most of the lyrics—I guess it's mostly personal, and the personal is the political, though I don't mean to sound cliché or anything. You can look at how people treat each other in this cul-

ture, but you have to cross this bridge to get to the other side of the town where all the poor people live. People think, "Oh, thank goodness we're separated by this bridge," and all this isolation just creates stereotypes. In a roundabout way, I hope that answered your question.

**KDVS:** Yeah, actually it also answered another question; I was gonna ask whether the experience is the same in Albany, because when I read the lyrics, I thought you must have lived in California for an extended amount of time, but I guess it's the same in the East Coast. But as far as hardcore goes, what do you see as the next logical progression? Where do you see hardcore going in the future?

**J:** On the fashion end of it, it's moving from body piercings to full-on mutilation and amputation, but I don't know what the next thing is gonna be. There seems to be a huge influx of people who are calling themselves punk now after having discovered it through whatever means—probably the same means from 20 years ago—through mainstream media. Hopefully, the next step will be people discovering it in a real DIY community, and not get so caught up in the whole image thing. And hopefully, some of this stuff will spill over and just die out so there won't be so much attention, because all this attention on this kind of music makes it—as you said—too much like an industry.

**KDVS:** Well, I'm pretty sure the whole grind/"power violence" thing will never become too



**AUTHOR'S NOTE:** DJ Tshikoman and Leo Rankin visited the Marley Magic Tour on November 8. After the show, they went backstage to talk to the Marley brothers, Julian and Damian. The following excerpts have been translated from a raw tape recording. The Marley brothers were speaking in relatively good English for typical Jamaicans. This is why some of the slang, terminology, and diction in the interviews may be hard to follow for some readers. The interviewers were somewhat disappointed that Rita Marley was not present for the show. Tshikoman also met another Marley brother, called Robert, who was just hanging out on the scene. There were a lot of groupies backstage fighting for the attention of Junior Gong and Julian. Yvad, another popular reggae singer at the show, was also chilling backstage. The security wasn't that big time at the place, and the promoter was nowhere to be found. Other KDVS DJ's Captain Mandingo and Queen Jasmin were also in the house. The show started ridiculously late — some say because the boys were watching the Tyson fight. The crowd was not up to expectations, either. Security officers were walking around the sides of the complex decked out in black garb (SWAT wannabes). Fans were lighting blunts right in the spotlight. Junior Gong was pretty dope on stage — while Yvad was kind of mellow. A Julian Marley song featuring Damian turned out the audience, rocking the place. For some reason the Marley brothers seemed not to be under any hard-core influences. Maybe it was all natural at the time. All in all, it was a show not to be missed. By the way, Damian Marley has an album out, called "Mr. Marley". Julian Marley has an album out called "Lion in the Morning". Both LPs are on the "Ghetto Youths International" label courtesy of Light Year Entertainment.

#### PART I — DAMIAN MARLEY aka JUNIOR GONG

**Tshikoman:** How did you manage to break through the reggae scene in Jamaica?

**Damian:** We started doing some small shows, performing here and there, then we worked with Stephen Marley. He heard our talent and decided to give us bigger deals, better shows...yeah, and so we did Reggae Sunsplash, it was a big achievement for small group...after a while, group drift...and you know, I started my solo career...hooked up with Spectrum; after Spectrum, hooked up with Ghetto Youths, our record company, as brothers, as children of our father. Ghetto Youths company started by Ziggy and Steve, the two eldest brothers of the family, know what I mean? International record company. Right now, what we are dealing with, right now,

is two new albums out now on the label. "Mr. Marley" is my album, and "Lion in the Morning", which is Julian's album.

**T:** Yeah, we got those at the station, it's got your single, "Searching".

**D:** Yeah, yeah, the debut album. So right now, that's what we're dealing with, so we want to the people responding to it in a positive way, you know. Yeah mon.

**T:** So this is your first album, so far.

**D:** Yeah, this is my first album.

**T:** What about your family? Do you guys plan to go out together as a family?

**D:** Well, in February of this year, we were planning to get out as a family, you know, brothers on tour, Ziggy Marley, Julian Marley, and myself, tour all North America. And then, hope-fully in the next year we'll do it again.

**T:** What about Rita Marley? She was supposed to be coming tonight, wasn't she?

**D:** Yeah, she was supposed to be here, know what I mean, but you know, she's an elder, and sometimes...meditation. You know?

**T:** Other than that, you guys had a really good show. Tell me, "Old War Chant"...what made you write that song?

**D:** Well, that song, alright, "Old War Chant", ya know, was written by myself and my bigga brother, Steve, who produced the album. Stephen Marley, with the Melody Makers. Well that tune is about the situation down in the ghetto where...right now, there are a lot of youths who commit crimes, inflict injury to another being, and so forth, but is a survival thing because is either, hunt or be hunted, you understand, and that's what the tune is saying. I not going to allow anybody to come and trample over us. Under no condition, if it is war then it will be war because we know war. You understand?

**T:** So what about "Searching"? That was your debut single, when did you release it, because we received it a little late!

**D:** Well it was released in like September, October, around there, you know. That tune, is like, I'm searching for this girl, and me can't

find her. You know every man say him like a perfect girl, a decent girl, you know...what really is a tune to compliment the ladies, in a very, well say, respectable manner. Ya understand. A lot of ladies no get a respectable manner from musician; it is a respectable way to talk to the ladies.

**T:** And, talking about now your style of reggae music you play, it's kind of a blend of dancehall and roots, Bob Marley, what he used to do. What motivated you to do that, or did you want to become different from the rest of your family, or...?

**D:** No, no...I mean, it's like...vibes, ya know? You no really plan, you just do...you just DO. You don't really think, you just do. Understand? There are things that are not even of

your name, if your music no good, people no like you. Understand, music have sound good.

**T:** Alright! I'd just like you to say hi to all my listeners out there, 90.3 FM...

**D:** Yeah, big up to all the listeners, yeah this Junior Gong speaking, RASTAFARI.

**T:** Hey, call Julian for me....

#### PART II - JULIAN MARLEY

**T:** Yah man, how you doing man. OK, this is DJ Tshikoman from KDVS 90.3 FM, right here we have Julian Marley and we're going to ask him questions about his album, his new album. What motivated you to do the album?

**Julian:** Well, I want tell you, that album, "Lion in the Morning", produced by

Stephen

Marley,

ya un-

der-

stand,

f o r

Ghetto

Youths

International

Label.

Well,

yes, that

album,

has an

various

musi-

cians,

like

Aston

Barrett

(used to

be with

Bob

Marley),

Tyrone

Dunhill, some

the Wailers,

na mean?

You have

a wide range

of music, ska,

dancehall,

song like "Babylon Cookie

Jar", we performed it

tonight...so ya know?

**T:** Talking about "Loving

Clear"...what is the mean-

ing behind it? What is the

motivation?

**J:** It's a love song, a romance

song, "Loving Clear" is like,

if I give you my love Monday,

Tuesday, Friday, every day,

what do I get in return? I

don't get no loving in return,

so I want "Loving Clear".

Understand?

**T:** What kind of experience

did you have, since your mu-

sic is different from Damian,

how is the audience re-

sponding to YOUR music

versus that of Damian?

**J:** You have Damian, you

have dancehall, right. Me,

you have a mixture, you

have roots, with dancehall,

we have a song called "Now

you know" which is a

dancehall mix with Junior

Gong and me, unastand.

We are brothers, he takes

the flipside of the LP, he is

the DJ, I am the roots...we

have a combination.

**T:** Yes, that's good. Are you

planning to work with Ziggy

sometime soon, or some-

thing like that?

**J:** Yeah, well, we're going on

tour in February, about six weeks in the US...it's in the making, know mean.

**T:** How many people in your family are musicians? Declared musician, let me put it that way...

**J:** I'd have to count, right now, so many. Everyone is a musician, all don't take music as their ambition, as their work. Cause music is in us. Some can dance...we keep rhythm.

**T:** I asked Damian, do you think it's because of the name Bob Marley which made you guys feel accepted, while you're struggling to get up there...is it the name, or the tunes you're producing?

**J:** Well, seen, our father Bob Marley, make sure, he built these walls, he built the foundation now, and it's us to finish build the house. He built everything, he worked so hard, he set everything to get his music across so that his children can come. Today they can sing their music independently, they have their own label. Established all over the earth. That is a great thing, na mean. Our work is natural. Come from within us. Not because of anything; cause we feel it, you know. Yeah, vibes.

**T:** What do you think of dancehall? "Sting", "Sun splash", "Summerfest"? Dancehall scenes in Jamaica?

**J:** Dancehall, 'tis a music in Jamaica. Is another aspect of reggae music. Yah man. You have Bounty Killer, Beenie Man. Understand? We love the music, conscious music; is the music what is really going on the streets, na mean. Certain DJ songs talk about gun, and these things. Not just because it is polluting the people, it's what is going on in the streets. Yeah, it is like a ghetto people rebellion; you have to find a way to feel good in the ghetto; like a cave-in.

**T:** So dancehall made it possible.

**J:** Yah man. Of course, lots of positive sound...lots of rasta sound. Positive, ya know.

**T:** Well, I really appreciate your time. I don't know, Rankin', do you have any questions?

**Leo:** Who's the oldest one after Ziggy?

**J:** After Ziggy, Stephen. And after, that's counting, again. (laughs)

**L:** What do you think of American girls?

**J:** American gals...ha ha ha (laughs)

**T:** I'd just like you to say, big up to all Reggae Vibes listeners.

**J:** Yes, will big up 90.3 FM, this is Julian Marley and the uprising looking at you. Give thanks, you know. Rasta live.

**T:** Well this is Tshiko, coming live, signing off. I'll be expecting to hear more from you. Any last words?

**J:** RASTAFARI, seen? Peace.

**T:** Alright, thank you man. I appreciate it. I'm out.



Tshikoman Interviews Junior Gong (aka Damian Marley) & Julian Marley "Marley Magic" Tour, November 8, 1996 Rancho Arroyo Sports Complex, Sacramento



The interview with Tribe 8 was primarily conducted by Libby Heck with occasional questions and comments from Alanna Berkson and Les Light.

**KDVS:** Ok, so the word is you just got done touring overseas.

**Lynn Flipper:** No. That would be nice. We have. It's been 2 and a half years since we've been in Europe. We just did the US. We've been doing the US every 3 or 4 months. We've been doing like a lot the midwest, east coast, and west coast.

**KDVS:** Was it good?

**Flipper:** Yeah, it was a good tour. We played with lots of good bands like Sexpod, Third Sex, Stone Fox, Ultrabide, lots of great bands. And we played all the way up north like Missoula, Montana, all the way to the East Coast in New York City, down to Austin, all through the midwest, and...

**KDVS:** Ok, I have to know because I'm from Richmond, Virginia, did you play Virginia?

**Flipper:** We played West Virginia. It was really fun, Morgantown.

**KDVS:** My favorite song right now is "Wrong Bathroom" because it always happens to me. But, what's your guys' favorite songs to play, like when you're not playing?

**Flipper:** For me right now, the newest songs. Although that song was fun because we all wrote it and was like a real on the road experience and it was fun to write it as it happened. But right now there's a couple new songs; one called "Not Your Pal" which is about subtle everyday racism that people deal with; and the other one is called "Old School/New School/I Didn't Go To School," that Lynnee wrote. And those are the two newest ones, so those are really fun. Funnest for me right now. Lynnee?

**Lynn Breedlove:** I like to do the Black Flag cover "Rise Above" because I usually like to get a nice fag or straight boy or dyke dressed as a fag to suck my dick and dedicate it to Henry Rollins cause Henry's been doing a lot of that and we're real proud of him for comin' out.

**Flipper:** We're proud and we take full credit.

**KDVS:** Alright, so whose cars are those on the back of Snarkism?

**Flipper:** Oh, one is the ex-lover of Slade's named Julia and one is my friend Jimmy's car. Yeah, it's our pals'. We don't have those kind of cool cars.

**Breedlove:** We don't have cars, no.

**Flipper:** No we don't have any cars. We stole those cars.

**Breedlove:** I have a skateboard and a bike. My car blew a head gasket. It was 800 bucks though, so its ok. Its no good anymore.

**K:** Who's Felix the Cat and Koala is that on the inside cover?

**B:** That's not a koala bear, that's Slut Bear.

**F:** The famous.

**B:** Slut Bear ran away in LA and is in like a drainage ditch or something somewhere. Yeah, but he's still here in spirit.

**F:** He has a...there's a new addition to the band, Piglet, the Pork Star.



**K:** I think I saw Piglet.

**F:** You'll see Piglet tonight. He's famous.

**B:** Piglet has turned to a life of crime. He's running around robbing banks with a condom on his head. So...

**F:** He has a condom on his head and then he says "Give me all your money" you know.

**B:** That's cause we don't have any money so if y'all buy more Tribe 8 CDs then Piglet won't have to risk his life for Tribe 8 anymore.

**K:** He can give up crime.

**K:** If I could put all my money into Tribe 8 I would, but I have to live.

**F:** We have that on tape.

**K:** Alright. [laughs] uh oh...I'm gonna be blackmailed. OK, tell me about the Bearded Lady. What's the tie in here?

**F:** Me, that's my shop.

**K:** That's you, ok, no wonder I saw you there.

**F:** My friend Harriet Dodge--who's a performer in San Francisco and a heck of a gal--and Lori Hartman are the two other owners of the Bearded Lady. And there's all these other fabulous women that work there who are musicians and singers and performers.

**K:** Some of the people form the band maybe?

**F:** I'm the only one that works there. Tantrum used to work there.

**K:** Yeah, cause she like served me breakfast one day before I knew she was in the band and I'm like, I just had bought a CD, and I'm like walking away just having breakfast, I'm like looking at the CD going, wait! **F:** Yeah, she worked there

when she first moved to town.

**K:** Got it. Alright, so you got two other owners so they obviously run it when you're like on tour and stuff.

**F:** Yeah, and I try to promote. I promote the cafe a lot on tour. So people come all the time to see... they're pretty happy with it.

**K:** Ok so, how did you get it started, I mean, did you just buy into it or ...?

**F:** Um, it was basically, I had a motorcycle accident and I got a settlement. And we had a lot of help in the community--people that wanted to start a cafe, a queer cafe and not run it all the time. And then we scammed a little here and there, I'm not ashamed to say. 'Cause you know, we really didn't

have any money to start it. And then we just didn't pay ourselves the first year, we just worked and people volunteered. And now everyone who works there gets paid and we get paid most of the time.

**K:** Ok, there used to be like a bicycle courier service? I know you were involved.

**B:** Lickety Split, that's my company.

**K:** Are you still doing it?

**B:** Yeah. Lickety Split, all girl delivery.

**K:** How did that get started?

**B:** Well, I used to be a bike messenger and I got sick of delivering, you know, Bank of Apartheid and Bethlehem, helping them do their dirty work, so I decided to get a women's business together and serve women clients and queer clients and AIDS organiza-

tions, things we like, and have a bunch of the dykes on bikes who like delivery shit and having fun together. We deliver shit to famous dykes. One dyke we delivered a package to a few weeks ago, she was that one accepting an award, an Academy Award and thanked her lover on TV, and one of the messengers got all excited; she saw her and jumped up and down all over. So it's very exciting. It's not as exciting as the cafe because kinda, the cafe is like, the place where all the dykes in the world go to meet in San Francisco--to meet and greet other dykes. And the bike messenger thing, well, you can only have like 5 or 6 dykes at a time working there and it's not as important a place as the Bearded Clam.

[laughter]

**F:** It is for the bike messengers that want to work there though. I think all the girls who are bike messengers dream of doing this...

**K:** So that's how you two primarily make money, outside

the band?

**F:** And other people in the band struggle. We don't make that much working for ourselves but at least we have a job to go back to. But touring all the time, it's really difficult to hold down a job and tour every four months, which is what we've been doing.

**B:** So we're starving artists. Leslie's learning how to do tattoos so, we're gonna try to make her give people tattoos on the road. Tribe 8 tattoos. Free Tribe 8 tattoo with every CD and shirt! Get some gas money and shit.

**K:** Yeah, ok, your stage show is really wild. It's a really cool stage show by my standards, but some people are like really freaked out by it. Do you get much flack?

**B:** NO, we got much more strokes and happiness than misery, thank God. Most of the idiots and Republicans don't go to Tribe 8 shows. You don't have to deal with 'em but...

**F:** We've had a rapid decline of frat boys attending Tribe 8 shows.

**K:** All right!

**B:** We had a few instances of people upset, what are they? Burger-burgermeister assemblymen--what are those guys they got in the east coast there that, where did we play? At city hall and they got all upset...

**F:** Oh, we played at city hall in Provincetown. An all ages show. And when they heard afterwards that drag queens and dykes with shirts off were playing in their town hall, they freaked out and then they wrote an article back and forth debating whether or not this was OK. And this older woman interviewed me and she wrote it up saying that there was like, nudity, and gyrating hip mothing and strap on appliances.

**B:** Strap on appliances? Oh I...

**F:** Mr. Coffee Maker! I strap on my coffee maker daily, makes me feel good!

**Les:** That was Provincetown, though, I thought they were cool out there.

**F:** But the people that live there and actually run the town hall were a little less...

**K:** OK, you guys like have an official Tribe 8 web page now, how'd that come about?

**F:** This nice guy in Detroit does it. He came to our show, Jay, he also has a zine called Forklift and he asked could do be the official web page, and we said sure cause we're not that organized to get our own web page.

**B:** We're not cyber punks. We're on the information dirt road.

**F:** And so he's really cool and he gave us all kinds of little cameras for the road and stuff to send him pictures. And I haven't even seen the web page. But he gets all the shows out there, and there's another web page, I heard, from someone in LA, that does one for us. But Jay kept asking, "Can I say, 'official'? Can I call it, 'offi-

cial'?" We're like, "Sure!"

**K:** Good, 'cause the Outpunk web page is so old.

**F:** Is it? Matt usually seems like he would be on top of that.

**F:** He's a really busy guy. I love Matt of Outpunk.

**K:** Alright we'll make sure that gets in cause we like Outpunk.

Alright. I thought it was like incredibly cool that you had Hothead Paisan on the front of "Snarkism." Um, how did that happen? Did you guys like--did she just like volunteer to do it? Dianne DiMassa or did...

**B:** No we asked her.

**F:** She was tattooing next to the Bearded Lady at a new all dyke tattoo shop called Black and Blue Tattoo, where Les is apprenticing. And Lynnee asked her, right?



B: I did, 'cause we were separated at birth, me & Dianne DiMassa. Yeah, we're pals. Insto-pals, yeah.

F: This is for you, Lynn. I ran only saw this book, *Bull Dog*, and I noticed you're one of the people featured in it. How'd you get involved with that?

B: Lily Birannah, formerly known as Lily Raindrop, she was the editor, and she was one of the women that wrote the book. And she also ran *Tas' Of Latex* before she sold to somebody else; I don't know who's doing now. But anyway, she interviewed me years ago when we first started, and she always came to

Tribe 8 shows and she knows us from being in the community in San Francisco. So, she just asked me if I'd be in it and she asked me a bunch of questions and that was that. We got wired on coffee and she let me yap; that's basically what happened. [laughs] Yap yap yap! And then when I was five, blah blah blah!

K: I was reading back issues of *Outpunk*, and I noticed there was something in there about how you guys did an anti-censorship show with Luke from 2 Live Crew.

It actually aired too. So how did that happen? Apparently it's not a rumor, so...

F: We got invited to be on it through our... There's this great publicist called *Girly Action* in NY and Vicky Star and Felice are the main people who run it, and they're really rad women that run it. And they just sent out little cards announcing the band and where we were touring. And then they asked for a press kit. The woman that produces Luke's show, and she's a really cool woman and she thought it would be very interesting to be on Luke's show, to sort of like... cause you know, he's like partying on the boat and basically hanging out with the dudes, and they have strippers and she just likes to bring rad women rappers and women musicians to kinda like challenge him, I think. And challenge the show. So they flew us there and had us on. We did like a ten minute, 15 minute interview.

B: The interesting thing was that all the good parts ended up on the cutting room floor. Because we all strapped on dicks and then we came... I sat on Luke's lap and like lifted my shirt up, and he was callin' me a man and saying "What do we do in bed?" So I said, "Oh, we do this!" So I got down and Flipper a blow job. We did it all planned out. And Flipper started pushing my head, and I whipped out my knife and cut her dick off.

F: She cut my finger in the process so I was actually screaming, so that was good acting.

B: Her blood spurting and we threw the dick overboard. All the guys started yelling "Bobbitt! Bobbitt! Bobbitt!" And Luke was quite wide-eyed, but none of that ended up making it on TV, sadly. Because that would've made Luke look bad and we wouldn't want that

you can hear a pin drop man! She's just intense, I don't know, I just love *Bikini Kill*.

F: We got to play with MDC, *Millions of Dead Cops*, and they were just wonderful. They took us to Europe when we barely knew how to play. And *Third Sex* and *Sexpod*, *Stone Fox* and all of them are really fun; *7 Year Bitch* and *Lunachicks*, we got to play with them and they're really great. *DOA* we got to play with...

B: Love to play with *Lunachicks*! Yeah, love them. We haven't gotten to play with *L7* yet, I'm holding out I'm waiting! We're callin' em every day. C'mon!

K: You two and Leslie have been doing this the longest. What keeps you guys going? You just love it?

F: Insanity... the drama of it all.

B: Attention, we like attention. I love attention man, I'd die without all that attention, you know? We get a lot of chickie babes lookin' at us, takin' their shirts off. What the hell? Who wouldn't want to do that every night? Look at some of this fan mail!

F: It's pretty equally distributed. We all do really well.

B: Flipper gets the most. She's in *Teen Beat* magazine, *Tiger Beat* and everything. She's got that little boy image going on and you know how the girls like that.

F: You know we have all the different flavors and styles for everybody in the band.

B: There's some who go for old ladies like me n' Gramps, that's Slade's nickname. Gramps. Slade Gramps, and yeah, sometimes you get these weird young babes they just like old wrinkled up old tired things like us. So that's good. I don't know why more people don't go for Les cause she's the finest curviest femme-babe and they're just scared to death cause she has a lot of eyeliner and they're freaked out.

F: She gets a lot of play.

K: Tantrum and Slade have stayed for a while. What do you think has been the main thing, the magic thing that's caused them to stick around?

F: I mean Slade, Tantrum had just moved into town and we just grabbed her and said "You must play with us!" As soon as she joined the band we started to record a new album with her and then we toured and I think that held her interest. And Slade had been drumming for years, I'd seen her in a lot of bands and I never thought she'd play with us just cause she'd been drumming for so long, and done a lot of different kinds of music. And she just wants to play, I mean, she's a musician and she wanted to play and she was like, you know, really excited to join the band.

B: Hey, Gramps, this is kind of Gramps's dream come true

cause she had been in a couple of other all women bands but this is the first all-woman band where most of us are in recovery from drugs and shit and alcohol. So we're not like partying, shooting heroin everyday. So I think that's a big relief for her, you know, she likes that. So I think that's another one of those secrets of the longevity of the combo that we have now. We're all like in some kinda recovery or whatever. We all have the same set of like ethics. We all agree to communicate, and we're not like shooting heroin and smoking crack every day. So that's really important, you know? You don't shoot heroin and you don't shoot crack, you get a lot further than if you do. That's the moral of that story.

K: What do you guys plan for the future? Do you have any plans for the future?

B: Well we're gonna take over the world. Then we're gonna get all our live nude girls for free, and dead clothed boys is what we'll pay to see. No, our plans for the future? I don't know, we're pretty much in the moment. We don't plan too far ahead of the next six months. In the next six months we're probably gonna write some songs, maybe we'll record a little bit, and then maybe we'll go to Europe... We'll maybe go to Japan, that's my big hope that someday it'll happen, but its kinda hard, goin' to Japan. We'd like to,

the messenger service, and for me the cafe and the band--it's all kinda tryin' to make my life as I want it to be instead of like waiting for it to change. Just tryin' to like, create little areas of change within arm's reach as much as I can. And then, touring for it is important because if we just stay in our bubble in San Francisco, it doesn't like, kind of challenge. And we're reaching all the wonderful freaks all over the US is a really great experience for us. And it also kinda gives them energy too, I think, so...

B: That's what our job is. We're doin the work of the revolution. You know, sometimes we're out there and we don't have any money, we're cold and tired and hungry and bitchy and we're stuck in the van for 16 hours with each other, it's horrible. But then, we do this show it's like this is the work of the revolution. This is what we do well. We do this better than the organizing Lesbian Avengers chapter in our town. This is what we do, jump up and down, scream and yell, obnoxious, real chainsaws, whatever! And that gets everybody in the crowd hot to organize the Lesbian Avengers chapter and then they do that work.

F: We get a lot of support from Lesbian Avengers and we also do, you know, we try to benefit compilations like *Home Alive*, we were trying to do this one that was a benefit for Native

American women, and we missed the deadline they needed original material... We did one for *Food Not Bombs*. So that's another way to like put the music out on a compilation that'll benefit something else.

B: Did you tell 'em about the benefit *There's a Dyke in the Pit*?

F: Oh yeah, that benefits battered women's shelters. So we sell that on the road as well. And its out on CD now too.

B: We put it out, Matt from *Outpunk* re-released it because its like a 5 year old compilation with us, *Bikini Kill*, *Lucy's Gunners*, and *Seven Year Bitch*. Each of

us picked like our women's shelter in our town. And he divies the money up for us. Each of us says, ok, "Send this to blah blah blah."

K: Les wanted me to ask you some questions, you Lynn, specifically. When did you start playing? How long have you been playing?

B: When did we all start playing together? When did I start playing my chainsaw? I don't have any talent, I'm just a singer. I've been yapping since I was about one year old. I

Continued on Page 48





# KDVS 9D.3fm

NON-COMMERCIAL COMMUNITYRADIO

Spring 97

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Carl Frost "The Wonderful World of Carl Frost" alternating with DJ Leo Rankin' "Rude Boy Killing" <b>RAGGA/RAP</b>	Mick Mucus "Mick Mucus Hardcore Party-The Chicken Years" <b>ECLECTIC/PUNK/HARDCORE/COMEDY</b> alternating with Mike Z "Spirit of '77, '97, and '69" <b>STREET PUNK/HARDCORE</b>	Dr. Malfit "Avant Garde Retro-grade" <b>NO WAVE/ELECTRONIC/FREAK OUT</b>
3:00AM	Dr. XeNo "Tek-Induced Euphoria" <b>ELECTRONICAL/ECLECTIC</b> alternating with Jeremy "The Crossroads" <b>COUNTRY</b>	Joshua "Toss My Salad" <b>PUNK/HARDCORE</b> alternating with Colby Dad "Your Father's Show" <b>ROCK/INDIE ROCK/ALTERNATIVE</b>	Chris-O and Christina-O "The Dirty Birdy Radio Hour" <b>ECLECTIC</b>
6:00AM	Danae "Wake Up & Face the Music" <b>ECLECTIC/JAZZ/INTL</b>	Sara "It's Sara Shandling's Show" <b>SURF/SKA/PUNK/HARDCORE/COMEDY</b>	Bill Wagman "Mr. Wagman's Neighborhood" <b>ECLECTIC/FOLK</b>
8:30AM	<b>BODY TALK</b>	<b>MAKING CONTACT</b>	<b>WE'RE SCIENCE</b>
9:30AM	<b>ART BEAT</b>	<b>ART BEAT</b>	<b>ART BEAT</b>
Noon	Sean & Casey "Headcleaner" <b>INDUSTRIAL/EXPERIMENTAL/DARKWAVE</b> <b>KDVS Noon News</b> The Undercover Hippie "Visionary Plants and Drugs" <b>GOTHIC/TECHNO/ AMBIENT</b>	Hibachi Medulla "Full Spectrum Classical" <b>CLASSICAL/MODERN CLASSICAL</b> <b>KDVS Noon News</b> Chris Bader "Shootin' From the Hip" <b>SKA/ECLECTIC</b>	Stephanie Stark "Punk/hardcore" <b>PUNK/HARDCORE</b> <b>KDVS Noon News</b> The Sex Dwarf & The Frau "Music for the Masochist" <b>GOTHIC/INDUSTRIAL/ELECTRONICA</b>
2:00PM	Manny Kooper "Chicken Fried Steak" <b>PINBALL ROCK</b>	Reverend Zima "Jesus & Elvis" <b>EXPERIMENTAL/GOTHIC/DARKWAVE</b>	DJ Stereo/DJ Quadro "Hi Fi Sound for Your Lo Fi Needs" <b>INDIE ROCK</b>
3:00PM	<b>Pacifica News</b> <b>Earth Justice alt w/ Printed Matter on the Air</b> Todd Urlick "Hometown Atrocities" <b>SURF/PUNK/HARDCORE/ROCK/PHUN</b>	<b>Pacifica News</b> <b>Raw Talk alt w/ Causing Rambuncion</b> <b>RADIO THEATER</b>	<b>Pacifica News</b> Millenium Watch alt w/21st Century Health Care/under the covers <b>AGGIE TALK</b>
4:30PM	Lord Executioner & King Otter "Skamania" <b>ROCK-STEADY</b>	Carl "Curse of the Monkey Paw" <b>INDIE ROCK</b>	Organ Donor "Hour of Funk Power" <b>FUNK</b>
5:00PM	Rijk Ele "Säättekin Süklääkuoretuttua Pääkää" <b>HARDCORE ETC.</b>	Satan "Monopoly of Hate" <b>EXPERIMENTAL/INDUSTRIAL/ECLECTIC</b> alternating with Jocelyn Walker "Gone to Pieces" <b>INDUSTRIAL/EXPERIMENTAL</b>	X-ta "Industrial Noise Control" <b>INDUSTRIAL/ELECTRONIC</b>
6:00PM		Timothy J. Matrangola "Psychedelia: An Experiment in Psychosis" Part I <b>SURF HOUR</b> alternating with	Katastrophe 'N' Riff Raff "Hip-Hop-ology" <b>HIP-HOP/JAZZ</b>
7:00PM			
8:00PM			
9:00PM			
10:00PM			
11:00PM			



# alternative radio

DAVIS CALIFORNIA 5000 WATTS REQUEST LINE (916) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>DJ Eric "Moon Patrol" JAZZ/EXPERIMENTAL/INDUSTRIAL/PUNK/ECLECTIC</p> <p>Robinski "Pop Rox &amp; Mt. Dew" PUNK</p>	<p>Reverend Ben Arp "Movie Night with Rev. Ben" EXPERIMENTAL alternating with Dr. W &amp; Die Frau "Techno vs. Synth Pop" TECHNO/70S-80'S ELECTRONIC/ POST-PUNK/INDUSTRIAL</p>	<p>The Pirate and the AOD "The Evil of Two Lessers" PUNK/HARDCORE/ METAL 3:00pm</p>	<p>Punk Roge "NEONATE-New Life" PUNK/HC/METAL alternating with The Cerebral Vortex "Auditory Agnosia" PUNK/HARDCORE/INDIE ROCK/ EXPERIMENTAL</p>
<p>Wanda "Psychobilly Roundup" INDIE/PUNK/PSYCHOBILLY alternating with Patrick "Some Assembly Required" ECLECTIC</p>	<p>Christian "C! Resistance Radio" EXPERIMENTAL/INDUSTRIAL/PUNK/TALK SHOW</p>	<p>DJ Killah-B "4 Tha' Scilla" ECLECTIC</p>	<p>Soma "The Truths of Psilocybin" AMBIENT</p>
<p>Sugardaddy "Superskalafragilistik Rock- steady Reggaedocious" REGGAE/SKA/ROCK- STEADY</p>	<p>Michael Soderstrand, Eunyoung Kim &amp; Grace Cho "Korean Bilingual Show"-INT'L</p>	<p>The Mad Hatter "The Mad Hatter's Variety Show" HIP-HOP/SKA/PUNK/ INDIE ROCK</p>	<p>Aliane Murphy "Songs of Praise" GOSPEL Bernard Benson "In Focus" RELIGIOUS TALK SHOW</p>
<p>THE NATION HOUR</p>	<p>KOREAN PUB. AFFAIRS THIS WAY OUT</p>	<p>Robyne Fawx &amp; Peter Schiffman "Saturday Morning Folk Show" FOLK</p>	<p>Gary B. Saylin "Sunday Morning Radio Cafe/Jamaican" INTERNATIONAL/REGGAE/ JAZZ/FOLK/ECLECTIC</p>
<p>B "Sleep With Me" SNORE CORE alternating with Sub-culture "fac 37" SYNTHPOP/POST-PUNK/ELECTRO[NIC] KDVS Noon News</p>	<p>D-Construction "Sounds of an Archipelago" JAZZ/EXPERIMENTAL/ FOLK/BLUES KDVS Noon News</p>	<p>Steven A. Scott &amp; Lucero Cabral "Canto Nuevo y Tradicion" LATINO 3:00 pm</p>	<p>Kali "Dada" Akuno "The Mothership Connection: In the Tradition" REGGAE/HIP-HOP/GOS- PEL/JAZZ/INTERNATIONAL</p>
<p>Reverend Distopia "Cannon of the State" SKA/INDUSTRIAL/PUNK/GOTHIC 2:30pm</p>	<p>Thylakoid "Movie Talk" JAZZ/CURRENT ROCK/ SOUNDTRACK/TALK SHOW</p>	<p>Gil Medovoy "Crossing Continents" INTERNATIONAL</p>	<p>Patrick "Dandy Brandy and Nicotine" JAZZ/BLUES</p>
<p>Justin "All That" STREET PUNK Pacifica News The Faculty Club alt w/ Politics '97</p>	<p>Mighty Hawk Rocket Ship Show "R &amp; B Soul" BLUES/R &amp; B/SOUL Pacifica News Big Valley alt w/ Let There Be Light!</p>	<p>Tshikoman "Ragga Vibes" REGGAE</p>	<p>J.D. Esq. &amp; Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES</p>
<p>Ms. Peabody "Ms. Peabody's Melodies" ECLECTIC alternating with Lisette "Big Band/Swing" BIG BAND/SWING</p>	<p>Jackie &amp; Erich Zahn "Blurgh" METAL/GRIN</p>	<p>DJ Indio "Off the Hook" HIP-HOP</p>	<p>Timothy J. Matranga "Kicksville 29 B.C." RAW, PRIMITIVEROCK &amp; ROLL</p>
<p>MEGAN "CHICKS &amp; CARS" ROCK 'N' ROLL</p>	<p>Mindy Steuer "Cross-Cultural Currents" REGGAE/INTERNATIONAL</p>	<p>MAXIMUM ROCK 'N ROLL</p>	
<p>KDVS TOP TEN</p>	<p>Rich the Evil One "Industrial Hell with the Evil One" INDUSTRIAL/GOTHIC/DARKWAVE alternating with Jeff Fekete "Today's Aberration, Tomorrow's Fashion" ECLECTIC</p>	<p>JOE FRANK</p>	
<p>LIVE IN STUDIO A</p>			



KDVS

## monday

12-3 am  
Carl Frost

"The Wonderful World of Carl Frost"

See advertisement page--  
alternating with  
**DJ Leo Rankin**  
"Rude Boy Killing"  
Dancehall, ragga, hip-hop reggae, jungle, West Coast & Bay Area rap.3-6 am  
Dr. XeNo"Tek-Induced Euphoria"  
Mind-boosting  
electronica of all mutations and normalities and R.S.T.K. (Rest of Shit Thaz Kewll)alternating with  
**Jeremy**  
"The Crossroads"  
Country/Alternative Country6-8:30 am  
Danae"Wake Up & Face the Music"  
Gently, of course, with the soothing sounds of international, jazz, and other fun stuff.8:30-9:30 am  
"Body Talk"

A call-in medical show featuring doctors from various fields. From WOSU, Ohio.

9:30 am - 12 pm  
Sean & Casey"Headcleaner"  
Larry Flynt meets Forest Lawn.12-2:30 pm  
The Undercover Hippie"Visionary Plants and Drugs"  
Acoustic guitars to electronic beats.2:30-4:30 pm  
Manny Kooper"Chicken Fried Steak"  
That deaf, dumb, and blind kid sure plays a mean pinball. Check out the latest surf and rock releases.4:30-5 pm  
Pacifica News5-6 pm  
Printed Matter on the Air

Speakeasy hosted by Marian Younan. A call-in show focusing on current events.

alternating with  
"Earth Justice"  
An examination of current

attitudes and practices concerning the environment, with information on how to participate. Hosted by Fraser Shilling.

6-8 pm  
Todd Urlick"Hometown Atrocities"  
Underground rock 'n' roll from surf to hardcore, mainly from '76 to the present, with an occasional primitive '60s tune thrown in. Show features new releases. It might be fun.8-9 pm  
Lord Executioner"Skamania"  
The 100% Mudsharks free get your ass movin' ska/rocksteady dance party! Plenty of old school ska, 2 tone stuff, and all the new goodies to keep you rockin'.9-12 am  
Rijk Ele"Säatekin  
Sükläakuoretuttua  
Paskää"

Everything in hardcore from AC to Zoi. Lots of d e a t h / c r u s t / p o w e r v i o l e n c e from across the planet, plus other hard and/or fast music from other genres - even art-damaged jazz freakouts and hard-psych. Hear artists such as Cluster Bomb Unit, Unholy Grave, and Noothgrush, and Monoshock.

## Tuesday

12-3 am  
Mick Mucus"Mick Mucus Hardcore Party-the Chicken Years"  
Mick's journey continues, exploring the bad, pointless, and disturbing side of the Punk Psyche. More yuks no bucks.alternating with  
**Mike Z.**  
"Spirit of '77, '97, and '69"3-6 am  
Joshua"Toss My Salad"  
Punk hardcore/powerviolence played to drug your mind. Request some songs!alternating with  
**Colby Dad**  
"Your Father's Show"  
Some punk music I know

you've heard before but that you'll want to hear again.

6-8:30 am  
Sara"It's Sara Shandling's Show"  
Start wasting time, listen to the big show!8:30-9 am  
"Making Contact"

National and international current events are singled out and examined in this program from the National Radio Project.

9-9:30 am  
"Arbeast"

The radio journal of arts in America.

9:30 am - 12 pm  
Jeff Hudson/HibachiMedulla  
"Full Spectrum Classical"  
Early music/choral music/late 20th century music.12-2:30 pm  
Chris Bader"Shootin' From the Hip"  
On my show I have no idea what I will do each week. Usually ska but don't hold me to it. Tune in and we'll take it from there.

SKA/ECELECTIC

2:30-4:30 pm  
Reverend Zima"Jesus & Elvis"  
Jesus is dead, but Elvis lives!4:30-5 pm  
Pacifica News5-6 pm  
"Raw Talk"

The talk show focusing on today's topics, providing an open forum for questions and discussion. Hosted by Cecilia Escamilla.

alternating with  
"Causing Rambunctation"  
Hosted by Lena Gutenkust and Roy Siavez. A discussion of current events, especially in the Latin-American community.6-7 pm  
KDVS Radio Theater

Original, locally produced and classic radio plays.

7-9 pm  
Carl

"Curse of the Monkey

Paw"

I'll play the best in current indie while you fondle your shrivled monkey paw and dream of cheese. And I love requests.

9-11 pm  
Jocelyn"Gone to Pieces"  
Electric noise and other maddening sounds, alternating with Satan  
"Monopoly of Hate"  
Mungcore.11 pm - 12 am  
Tim Matranga"Surf & Instrumental Hour"  
Not just surf anymore! (Never really was), but a detailed look at early '60s/late '50s-influenced raw R'N'R - mainly instros. alternating with  
"Psychodelia: An Experiment in Psychosis"  
Part I

## Wednesday

12-3 am  
Dr. Malfit"Avant Garde Retrograde"  
The soundtrack to early silent films in technicolor featuring giant sugar-crazed beetles playing "War Lords" on their Atari 2600.3-6 am  
Chris-O & Christina-O"The Dirty Birdy Radio Hour"  
Beyond eclectic. Sapunk jazz and industrial lounge - maybe even some polka if we feel like it.6-8:30 am  
Bill Wagman"Mr. Wagman's Neighborhood"  
Folk, folk-rock, Celtic, rockabilly and the occasional piece of cheese.8:30-9 am  
"We're Science"

A science program, answering questions about exciting and interesting scientific topics. From KUMR.

9-9:30 am  
"Latino USA"

News and stories regarding all aspects of Latino culture, from the Longhorn Radio Network.

9:30 am - 12 pm  
Stephanie Stark"Punk/hardcore"  
An eclectic variety of punk, grindcore, and hardcore music.12-2:30 pm  
The Sex Dwarf & The Frau"Music for the Masochist"  
Music doesn't have to be painful, but it should be.2:30-4:30 pm  
DJ Stereo/DJ Quadro"Hi Fi Sound for Your Lo Fi Needs"  
Just listen - we're on the stereo.4:30-5 pm  
Pacifica News5-6 pm  
"Millennium Watch"

The show that keeps an eye on current events and trends as the year 2000 grows closer. Hosted by Rose Anne DeChristoforo.

alternating with  
"Matters of Mind"  
An exploration of the human mind, featuring noted writers, philosophers and scientists. Hosted by Ralph Brave.6-7 pm  
Chris Bader"Aggie Talk"  
What's up in UCD sports with score highlights, interviews, and insights.7-8 pm  
Organ Donor"Hour of Funk Power"  
70's funk with features on pimp acts such as the Funky JB's, the Meters, etc.8-10 pm  
Krista"Industrial Noise Control"  
The latests import and domestic aggro/darkwave/industrial dance from bands such as Dive, FLA, 16 Volt, Numb, Haujobb, Swamp Terrorists, Scar Tissue, Nightmare Lodge, Oneiroid Psychosis, and Gridlock. Tune in, torture yourself.10 pm - 12 am  
Katastrophe & Riff Raff

"Hip-Hop-ology"

## Thursday

12-3 am  
DJ Eric

"Moon Patrol"



Electronic, experimental, noise, jazz, and instrumental. Humans killed, image to realistic ob-

alternating with **Robinski**  
"Pop Rox & Mt. Dew"  
Punk, pop-punk, eclectic, and requests.

**3-6 am**  
**Wanda**  
"Psychobilly Roundup"  
Alternacountry, cowpunk, psychobilly, rockabilly, and the occasional classic.  
More twang for your buck!

alternating with **Patrick**  
"Some Assembly Required"  
A little of this...a little of that. Metal, punk, ska, blues, jazz, weird stuff.

**6-8:30 am**  
**Sugardaddy**  
"Superskafragilistik Rock-steady Reggaedocius"  
Tender cut-lets of upbeat rhythms, covered in skank-worthy gravy and served with a healthy side of sugar, baby.

**8:30-9:30 am**  
**"The Nation Hour"**  
Commentary and discussion by writers and syndicated columnists. From *The Nation* magazine.

**9:30 am - 12 pm**  
**B**  
"Sleep With Me"  
Wake up or snore to tunes of a thematic nature with B. "Honey I'm about to cloud up and rain all over you." Equal opportunity employer of all genres.  
alternating with **Sub-culture** "fac37"  
An alternative to getting more sun or living in Western Europe. Take the Citroën 2CV out for a drive....

**12-2:30 pm**  
**Reverend Distopia**  
"Canon of the State"  
I'm here to have fun, educate, learn, and enjoy music. I have no set format though I love punk and hardcore best. I will try to have on-air discussions of different topics.

**2:30-4:30 pm**  
**Justin**  
"All That"  
Check it out.

**4:30-5 pm**  
**Pacifica News**

**5-6 pm**  
**"The Faculty Club"**  
Don Dudley introduces you to UC Davis professors from a variety of departments.  
alternating with **"21st Century Health Care"** (5-5:30 pm)

Health care industry experts, observers, and practitioners contribute to the ongoing debate on the status and standards of health care. Hosted by Pat Lindsey.

**"Under the Covers"**  
(5:30-6 pm)  
Hosted by Pat Lindsey.

**6-8 pm**  
**Lisette**  
"Big Band/Swing" alternating with **Ms. Peabody**  
"Ms. Peabody's Melodies"  
Big band swing, blues, cajun, rockabilly, Dixieland, '20s jazz combos, country, early R&B, and more!

**8-10 pm**  
**Megan**  
"Chicks & Cars"  
Hormone-riddled adolescents making music about their obsessions in primal '60s fashion, with excursions into their world after frat parties were abandoned for freak-outs, but well before they became mechanics or lawyers.

**10-11 pm**  
**KDVS Top 10**  
Based on whatever was played most this week on KDVS.

**11 pm-12 am**  
**Live in Studio A**  
Bands play live on the air.

## Friday

**12-3 am**  
**Reverend Ben Arp**  
"Movie Night with Rev. Ben"  
Hear your favorite "B" movies get enhanced live over the air. I wanna rock.  
alternating with **Dr. W & Die Frau**  
"Techno vs. Synth Pop"  
Tune in to hear the Frau vs. the Doctor. Round 1 will be the Frau bringing you synthpop and postpunk. Round 2 will be Dr. W playing techno/rave.

**3-6 am**  
**Christian**  
"C31: Resistance Radio"  
Hardcore punk/industrial/experimental noise/soundscapes/ultra-left political commentary/analysis - emphasis on cyber-politics, censorship, and youth revolt.

**6-8:30 am**  
**Michael Soderstrand, Eunyong Kim & Grace Cho**  
"Korean Bilingual Show"  
Korean music and information plus countdown of the top 10 hits of Korea.

**8:30-9 am**  
**"Korean Bilingual Program"**

Hosted by Michael Soderstrand, Eunyong Kim, and Grace Cho. Asian news and Korean Public Affairs. (English and Korean)

**9-9:30 am**  
**"This Way Out"**  
The international gay and lesbian radio magazine. A project of Overnight Productions.

**9:30 am-12 pm**  
**D-Construction**  
"Sounds of an Archipelago"  
Exploring the genealogical connections of diverse sounds.

**12-2:30 pm**  
**Thylakoid**  
"Movie Talk"  
Great movie soundtracks mixed with current stuffs and/or jazz. May "talk" about movies with listeners.

**2:30-4:30 pm**  
**The Almighty Hawk**  
"The Almighty Hawk Rocketship Show"  
R&B soul.

**4:30-5 pm**  
**Pacifica News**

**5-6 pm**  
**"Big Valley"** (1x/month)  
Marcia Wynne presents an oral history of a variety of art forms within Davis and outlying areas.  
alternating with **"Let There Be Light!"** (1x/month)  
UC, student, and employee issues. A current issues program relating to the University of California, the students, and employees. Hosted by Karen Maxon.

alternating with **"Politics '97"** (2x/month)  
A call-in show about current political issues.  
Hosted by Rafael.

**6-8 pm**  
**Jackie & Erich Zahn**  
"Blurgh"  
Death and black metal craziness with a light sprinkling of HC and grindcore. Requests taken in exchange for freshly baked cookies (preferably chocolate chip or peanut butter).

**8-10 pm**  
**Mindy Steuer**  
"Cross Cultural Currents"  
Reggae, African, and Afro-Caribbean/Afro-Latino

**10 pm-12 am**  
**Rich the Evil One**  
"Industrial Hell With the Evil One"  
Industrial/gothic/darkwave/hard techno-core.

alternating with **Jeffrey Fekete**  
"Today's Aberration"

"Tomorrow's Fashion"  
Purely new releases - ambient, techno, indie-rock, punk, and more in one semi-coherent mass.

## saturday

**12-3 am**  
**The Pirate and the A.O.D.**  
"Evil of Two Lessers"

Punk, metal, thrash, hardcore, and everything in between. Ticket giveaways, CD and tape giveaways, live phone calls, unpredictable crap, fun.

**3-6 am**  
**DJ Killah-B**  
"4 Tha' Scrilla"  
Hard-core freestyle industrial synth-hop.

**6-9 am**  
**The Mad Hatter**  
"The Mad Hatter's Variety Show"  
A mind-numbing mix of punk, ska, hip-hop, indie rock, and any other musical style that I might pull out of my mad hat. I often feature guest DJs, and callers are always welcome.

**9 am-12 pm**  
**Robyne Fawx alternating with Peter Schiffman**  
"The Saturday Morning Folk Show"  
Folk, country, American.

**12-3 pm**  
**Steven A. Scott/Lucero Cabral**  
"Canto Nuevoyo Tradición"  
Latino folkloric, traditional and political. Afro-Cuban and Latin Jazz.

**3-6 pm**  
**Gil Medovoy**  
"Crossing Continents"  
Mostly traditional Indian, Far East, Mid-Eastern.

**6-8 pm**  
**Tshikoman**  
"Ragga Vibes"  
Music Reggae, dancehall, soukous, and many more.

**8-10 pm**  
**DJ Indio**  
"Off the Hook"  
Playing non-stream beats with freestyle talents crashing the show. Y'all needz to check this out.

**10-11 pm**  
**Maximum Rock 'N' Roll Radio**

**11 pm-12 am**  
**Joe Frank**

## sunday

**12-3 am**  
**Punk Roge**  
"NEONATE - New Life - Join the Madness"

Punk hardcore, a pinch of ska, metal, oi, crust, EMO, alternating with **The Cerebral Vortex**  
"Auditory Agnosia"  
Music to implement my plan to take over the world.

**3-6 am**  
**Soma**  
"The Truths of Psilocybin"  
Deep space psychedelia.

**6-8 am**  
**Aliane Murphy**  
"Songs of Praise Gospel"

**8-10 am**  
**Bernard Benson**  
"In Focus" Religious Talk Show  
Religious talk show 8-9, Music 9-10.

**10 am-1 pm**  
**Gary Saylin**  
"Sunday Morning Radio Cafe/Jamaican"  
Eclectic programming the first half, including international, folk, jazz, country and '60s. Ska, rocksteady, reggae, plus African and "other Caribbean" follows. New releases are stressed.

**1-4 pm**  
**Kali "Dada" Akuno**  
"The Mothership Connection: In the Tradition"  
Music and social commentary concerning African Americans and African Diasporans.

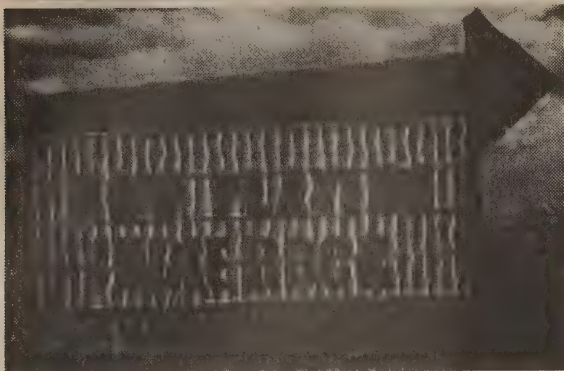
**4-7 pm**  
**Patrick**  
"Dandy Brandy and Nicotine"  
My homage to a dead era. Oh, and I'll play pop jems too.

**7-8 pm**  
**J.D. Esquire & Angel Child**  
"Front Porch Blues Show - Acoustic Edition"  
Acoustic, delta, and early Chicago blues for the down home blues lover. Tune in to the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists.

**8-10 pm**  
**"Front Porch Blues Show - Electric Edition"**  
This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues size), zydeco, soul, gospel, and blues that's not easy to classify.

**10 pm-12 am**  
**Timothy J. Matranga**  
"Kicksville 29 B.C."  
Raw rock 'n' roll, '60s garage punk, psychedelia, much more.





## Review

**Olivia Tremor Control**, music from an unrealized film script, **DUSK AT CUBIST CASTLE**, LP, FlyDaddy records.

This album makes **Oasis** look like the **Monkeys**. Their music brings the **Beatles** sound into the nineties with an ambient twist. "Dusk" contains 27 rockin' songs, lasting over seventy minutes (plus a bonus CD for those of you smart enough to buy it now). **Cubist Castle** is broken up into three parts which flow together but could have been released separately. This is not surprising considering it was recorded over a time span of three years. The first part starts off with the *opera house* which introduces the group. Well....funk, I feel sorry for the people who don't get to listen to this music, I mean it's so damn good it's great! This is a group which uses a singing saw, Tibetan prayer bowl, and space bubbles in their songs, talk about experimental! To sum up, me and Matt give it two thumbs up (even our moms liked it), so get out to your favorite record store (if they don't have it you may want to start goin' somewhere else) and pick this stuff up.....Well.... now that Jeff left the room I can tell you about this record. I guess I can't but I like it and that is all that MATTERS. One thing I do know is that these dudes are into dreams and sing about dreams and want people to send them stuff about their dreams and Matt smells better than Jeff. The **Elephant 6 Orchestra** (of Elephant 6 recording co.) helps out with the instrumentation of this album, included is Robert Schneider of the **Apples (in stereo)**, playing several instruments and lending his vocal skills, producing work and recording equipment (all his techniques are borrowed from the Beatles, courtesy of a book on their recording secrets). What more do we need to say?



## BEST OF 1996...

OR WHATEVER...

### BEST ALBUM

**Olivia Tremor Control**, "Dusk at Cubist Castle"  
\*See review\*

### BEST SINGLE

**Yatsura**, "Kewpies like Watermelon"

\*After a few minutes of consideration, we've decided this is the one\*

### BEST BARD

**The Lilys**

\*They've got that sixties sound down, and they're extended members of the elephant six family\*

### BEST COMPILATION

\*This was too tough to decide, see honorable mentions\*

### BEST MALE SINGER

Tie between **Robert Pollard** of **GBV**, and **Sean from Tully Craft**

\*We don't really have to write anything for these do we?\*

### BEST FEMALE SINGER

**Laetitia Sadier** of **Stereolab**

\*Refer to above\*

### BEST NEW BARD

**The Feelings**

\*"Hey, these guys are funk'n' crazy!" <Jeff>\*

### BEST ALBUM COVER

**Archers of Loaf**, "All the Nations Airports"

\*The concept is beyond words, that is why it's a picture\*

### WHAT WE LOVE MOST

#### ABOUT KDV'S

The ladies

\*The Hawk can sympathize, ever since we began DJing at KDV's we can't get away from 'em\*

### WHAT WE HATE MOST

#### ABOUT KDV'S

The ladies

\*It gets kinda hard to walk around town\*

## COMEBACK OF THE YEAR

**Butterglory**

\*Not only have they created another great album, but their sound has evolved\*

## TYPE OF THE YEAR

**Sebadoh and Folk Implosion**

\*Is the hype real?\*

## BRIGHTEST HOPE FOR 1997

**Pavement**

\*This one was pretty obvious, who isn't waiting for their next album!\*

## HONORABLE MENTIONS:

**Halo Benders**

**Built to Spill**

**Jon Spencer's Blues Explosion**

**The Wedding Present**

**Vehicle Flips**

**Mod Fun**

**My Drug Hell**

**Dub Narcotic Sound System**

**Yo Yo A Go Go comp.**



## Matt and Jeff Price's Mad Lib

DURING OUR (ANY WORD YOU WANT) \_\_\_\_\_ AT KDV'S, WE HAVE LISTENED TO MUSIC. MUSIC WHICH AT TIMES HAS BEEN INFLUENTIAL, BUT MOST OF THE TIME IT HAS JUST BEEN (ADJ.) \_\_\_\_\_. ME, MATT, MY FAVORITE TYPE OF MUSIC IS (MUSIC TYPE) \_\_\_\_\_. FOR ME, JEFF, I DON'T REALLY LIKE MUSIC, BUT SOMEONE NEEDS TO HELP MATT OPERATE THE (NOUN) \_\_\_\_\_. OUR MOST INFLUENTIAL DAY IN MUSIC HAPPENED WHEN WE WERE IN THE (PLACE) \_\_\_\_\_. THE LADIES HAD CHASED US FROM OUR LIMO INTO THE (TYPE OF ROOM) \_\_\_\_\_ AT (PLACE) \_\_\_\_\_. WE NOTICED THAT THERE WERE A LOT OF (PLURAL NOUN) \_\_\_\_\_ AND THE ROOM SMELLED KINDA LIKE KDV'S. WHEN THE COAST WAS CLEAR, WE PUT ON OUR SKI MASKS AND (PLURAL OBJECT) \_\_\_\_\_, AND ENTERED THE ELEVATOR. THE MUSIC IN THE ELEVATOR WAS (TYPE OF MUSIC) \_\_\_\_\_. WE THOUGHT IT SOUNDED A LOT LIKE (TOP FORTY GROUP) \_\_\_\_\_, AND DECIDED TO GO BUY THE ALBUM. AS WE APPROACHED THE COUNTER, THE CLERK SCREAMED AND (VERB) \_\_\_\_\_ SETTING OFF SOME SORT OF (NOUN) \_\_\_\_\_. SOMEHOW, SHE HAD RECOGNIZED US, EVEN WITH OUR MASKS AND (PLURAL NOUN) \_\_\_\_\_. AS KDV'S DJ'S. THE GIG WAS UP. JEFF (VERB) \_\_\_\_\_ HER, AND WE RAN WITH OUR (TOP FORTY GROUP) \_\_\_\_\_ CD IN HAND. AS THE MOB BEGAN THEIR (VERB) \_\_\_\_\_, WE PUT ON OUR (NOUN) \_\_\_\_\_ (NOUN) \_\_\_\_\_. NOTICING THE BUILDING WAS NOT EQUIPPED WITH ANY (PLURAL NOUN) \_\_\_\_\_, WE CHANGED DIRECTIONS. UNFORTUNATELY, WE HAVEN'T BEEN SKIING FOR (I DON'T EVEN KNOW WHAT TO PUT HERE) \_\_\_\_\_, AND WE TOOK A (VERB) \_\_\_\_\_. AFTER (TIME PERIOD) \_\_\_\_\_ OF INTENSE (VERB) \_\_\_\_\_, WE FOUND OUR LIMO, AND POPPED OUR (NOUN) \_\_\_\_\_ INTO THE PLAYER. IMAGINE OUR (FEELING) \_\_\_\_\_, WHEN WE FOUND (NOUN) HAD GONE OUT OF STYLE. BECAUSE OF THIS (NOUN) \_\_\_\_\_, WE HAVE DECIDED TO (VERB) \_\_\_\_\_ THE IMPOSSIBLE MISSION FORCE AND HAVE FOUND THE IMPORTANCE OF KNOWING JUST WHAT'S TRENDY AT ANY GIVEN TIME.



**KDVS:** Hardly any of our listeners are familiar with **Préparation H**, so go ahead and describe to them what releases you have and what you sound like.

**Dan:** We have a couple of tapes—some demos that we've put out—we have a bunch of live tapes through U.S. and European labels, but vinylwise, we first put out a split 7" with **Wedge** from Canada on RSR Records in Germany. After that we put out a split with the **Cripple Bastards** on Vicious Interference in Florida, and just recently we put out a split with **Agathocles** from Belgium on Wiggy Records from Massachusetts. We sound like—uh, that's a tough question—a grindcore punk band, I guess. Fast and loud.

**KDVS:** So, you originally came to America from Colombia where you were involved in hardcore. We seldom get to hear anything from South America, so what can you tell us about hardcore there, what's going on there, and what the scene is like?

**D:** The scene in Colombia is much like it is in other South American

countries—very underground, but with a ton of active people setting up shows—pretty much the same as it is here, I guess. There is a bunch of really good bands from South America—a lot of really good ones from Brazil, and I know of an incredible amount of bands in Ecuador and Columbia as well. Some of them put out vinyl. There's actually a few people I've met here in the States who collect South American punk, metal, and grind bands. With the label I have just started,

**Anthropomorphic Records**, I would like to put out a compilation on a 7" or a 12" of South American punk bands, because there is an incredible amount of them, and I think a lot of people up here are missing them because they don't have the proper distribution and a lot of people are paying attention to European bands.

**KDVS:** Can you describe your experience of being a musician in Colombia and how that differs from your experience here?

**D:** Well, we moved from Colombia when I was still a kid. We had a band—me and my

brother—but it was kinda different from **Préparation H**. Judging from the experience of my friends' bands, things were much different. Things are harder of course; equipment is much harder to get a hold of and a lot more expensive. Setting up shows is always a big pain because the police will come and shut them down a lot, and the support for the scene is not even half of what it is here. A lot of people here complain that their scene is a bad scene or whatever; over there punk, hardcore, and even metal is very, very underground, and there's very few people who even know anything about it. So it's a lot harder for bands to happen, but they still do, and there's plenty of them and a lot of good ones. My two favorite bands of all time are from Colombia, **La Pestilencia**—they've put out a couple of LPs—and a band called **¡¡¡** from Medellín.

**KDVS:** How long have you been in America now?

**D:** We've lived here close to six years now.

**KDVS:** You live in Cincinnati now; what's going on there?

**D:** The scene here in Cincinnati is getting a lot better than it has been before. It used to be a really separated scene with punk kids hanging out on their own and straight-edge kids hanging out on their own and a lot of hardcore kids hanging out on their own. Lately—I mean in the last year or so—there's been a couple of collective started and they've got shows going on with people coming together and hanging out. I've met a lot of kids in the last year who are from all kinds of scenes. We have a couple of labels and a bunch of bands who are really active in all kinds of different

styles and stuff. Actually, there's a new compilation of Cincinnati bands coming out on a new label called **Zombie Terrorist Records**; it has a couple of poppy punk bands and more straightforward bands. There's a couple of radio shows, zines, and all kinds of things. It's a really united, strong scene right now, and it's growing a lot, so hopefully this summer will be a big summer, and we're gonna start booking a lot of good shows.

**KDVS:** That's good to hear. So, with your band, what kind of future plans do you have? Do you have any touring plans?

**D:** Yeah, actually, we just got done touring the East Coast and the Midwest. Right now we're writing new material to record for a couple of possible projects here and there—some comps and things. And in April we are going to Europe; we're going to be there for a couple of months. Hopefully, when we get back from that we'll go back into the studio and record some more, but right now our main focus is Europe.

**KDVS:** I know that touring Europe is a pretty taxing adventure which often causes bands to break up, so what kind of precautions are you making for that?

**D:** We're only taking people we like. (laughter) We've gotten rid of all the members of the band that we didn't like. No, actually, everybody in the band—we're all really good friends, we were friends before we were in the band, and we're all hoping for the best. We've talked to a lot of bands who have gone to Europe to get hints from them about what to do and what not to do; but, of course, it's gonna be pretty rough on us for a while, because what can you do when you're stuck in a van with the only people you can talk to because you're in the middle of Poland and nobody speaks English. It's gonna be really hard,

but we're gonna try not to get too much on each other's nerves. We're gonna go out there and have as much fun as we can, I guess.

**KDVS:** Are you gonna take your own equipment?

**D:** We're basically only taking our guitars, and I guess our drummer will take his snare drum, and once we're there, we're getting hooked up with another band who we'll be touring with.

**KDVS:** That should make it a little easier.

**D:** Yeah, as long as we get along with that band, everything's gonna be okay. But what if we don't like them; I'd hate to get stuck in the van with them.

**KDVS:** So, with the label that you've begun, do you have any releases yet?

**D:** The first release is gonna be a **Préparation H/John Bender** split. **John Bender's** a band also from Ohio—a really, really good crusty grind band. Then I'm gonna wait 'til I'm back from Europe to do a couple of other things. I'm hoping to do a compilation tape of bands covering South American bands, and then hopefully do that compilation of South American bands on vinyl, and still looking for demos of other bands to press 7"s by, so if anybody's interested.

**KDVS:** Sure, if you want to give the address for our listeners.

**D:** The address would be **Anthropomorphic Records**, c/o Dan, 62 Creekwood Sq., Cincinnati, OH 45246-3811. And that's the same address for **Préparation H**, so if anybody wants our releases, they can use the exact same address.

**KDVS:** Well, thanks for letting us talk with you. We wish you the best in Europe and with your releases.

**D:** Thank you very much, and I wish you good luck with the rest of the marathon. I hope you don't... (gasp) ...die?!!?



"WE SOUND LIKE—UH, THAT'S A TOUGH QUESTION—A GRINDCORE PUNK BAND, I GUESS. FAST AND LOUD."







Sean, with special guest Cruella, interviewed Steve Watkins of the San Francisco based band Scar Tissue on his program *Headcleaner*. *Headcleaner* airs from 9:30 to Noon on Tuesday mornings.

**Sean:** How has being signed to 21st Circuitry affected the success of the band? Have you guys noticed you are getting bigger?

**Steve:** Yeah, it's taking off, I guess. We've been around doing stuff on compilations for about six years and never really got much notice beyond the Bay Area. Now that we're on 21st Circuitry, I'm getting e-mail from people all over the country going, "Oh, I love the album." And, "When are you going to tour?"

**Sean:** So, you're getting good distribution through them?

**Steve:** Yes, it's distributed through Caroline. I'm getting e-mails from record stores saying it is selling well. So, yeah, it's definitely expanding at an exponential rate.

**Sean:** I guess now is a good time to ask you about the beginnings of Scar Tissue.

**Steve:** Oh man, let's see. The short version of the story is, when I went away to college at

UC Santa Barbara, I couldn't take my drum set into the dorm room. So, my parents gave me a keyboard because they knew I'd go nuts if I didn't have some kind of musical outlet. Shortly after moving to college I bought my first "industrial" record which was *Skinny Puppy's Cleanse, Fold and Manipulate*. And I thought, "Hey, I can do that." So, with

**Steve:** Live performance is generally three people. The band is two people, but two people can't do everything live. I mean, there is a lot of overdubs and stuff.

**Sean:** Yeah, I think I saw you guys once when it was just two of you.

**Steve:** Yeah, that was probably pretty sad. (Laughs)

**Sean:** (Laughs) It was all

buying more stuff and delving into the early industrial themes; there was a lot of stuff I liked. But, at the same time, there was music I was hearing in my head that I was trying to find that I couldn't find. And so the main reason for Scar Tissue was my thinking, "Well, if I can't find what I want to hear, I'll make it myself." So, it started out as just my own personal, musical,

of annoying.

**Sean:** Do you look maybe to the day when you can do this full-time, for a living? Is that in the ultimate Scar Tissue scheme of things?

**Steve:** It's in the ultimate scheme of things in the sense that I would love to be pumping out enough albums so that it's a self-sustaining kind of thing. But, on the other hand, I would never actually want to do it full-time because the moment I wake up and realize I have to write a song or I don't eat this month, that totally takes the fun

out of it. If I have to rely on Scar Tissue for my...

**Sean:** Bread and butter pretty much.

**Steve:** Yeah, then it would be a job and what I need it to be is a break from my job.

**Sean:** That's great. So, it's more of a recreational kind of thing?

**Steve:** Yeah, it's the thing where you come home at the end of a day and all the stuff just spills out of your head. You know, and you just kind of relax.

**Sean:** So, in that respect, how do you approach the band, with

## SCAR TISSUE

my little Casio keyboard in hand I started recording stuff. An old high school friend of mine, who was still up in the Bay Area, whenever there was a Christmas Break or Thanksgiving Break, we'd get together and record stuff. He'd do vocals and some really odd tape loop stuff and it just kind of started from there. Then, I got a real keyboard in my sophomore year, that is when the current versions of what I'd call Scar Tissue started to take place.

**Sean:** OK, and now I notice you've got three members in the band, at least for live performances. Is it the same way in the studio now?

right. It wasn't sad by any stretch of the imagination.

**Steve:** Having a third person means there is less that we have to put on backing track. It's slightly more live even though that's kind of an odd term to use for industrial music.

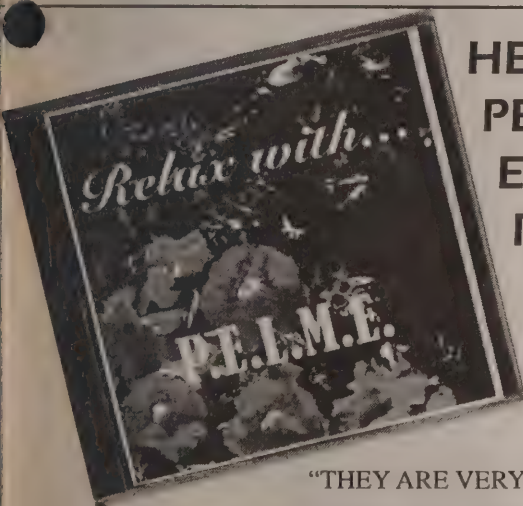
**Cruella:** So, the main reason you started the band was just because you were influenced by listening to *Skinny Puppy*, or had you always wanted to do a band?

**Steve:** I've been in bands off and on all my life. The main reason I started doing Scar Tissue was because as I got into electronic music and started

"filling the void" kind of thing. And, by coincidence, other people wanted to hear it, too. So, that's how we got it.

**Sean:** That's kind of a happy accident.

**Steve:** Yeah, having the record deal and having other people like it and want to see you play it does make it slightly more of a job than I want it to be. It takes away from the hobby aspect. So, instead of being responsible just for my own musical tastes, I now have in the back of my brain somewhat of a responsibility to everyone else in the world, to make sure they like it, too. Which is kind



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**KDVS:** On the line we've got Sean from Thug—also the CEO of Bovine Records—and up until now, you have been a two-piece on vinyl, right?

**Sean:** No, we were a four-piece on the first 7"—the "Loud And Ugly" volume I, the really bad one. Then we were a two-piece on "Loud and Ugly" II and the split with Apartment 213.

**KDVS:** Wow! How were you able to create such a thick bed

that right now.

**KDVS:** Oh really? Well, have you managed to

add anything yet with the bass-player?

**S:** No, we have four or five new songs, but we just haven't been getting enough accomplished lately, and I don't know if that's because of the holidays or if we aren't clicking anymore.

**KDVS:** I hope it's just the holidays; I've gotta hear what it sounds like with a bassist. Do you have any recorded work that hasn't been released yet?

**S:** We have some songs that are recorded and unreleased, but we're not gonna do anything with them. We only try to release the stuff that we like the best, and we seem to write songs really slowly, so we don't have much recorded output.

**KDVS:** Your label, Bovine, has become one of the most highly-respected with much anticipation for each release; how long have you been putting stuff out?

**S:** I guess about five years with a really good, long break after the first couple of releases.

**KDVS:** With the first releases, it seemed to be a lot of riff-heavy noise-rock oriented stuff, but lately the trend has been towards a more grind-oriented—"power violence" if you will. How did that evolution come about?

**S:** When I first started the label I was putting out a lot of local bands from the Madison and Chicago area, and a lot of that stuff just didn't travel outside of the Midwest. I always really liked that noise-rock stuff and grind/power violence kinda stuff as well as '77-type punk rock and old-style hardcore, so I've released a fair variety of stuff on the label. I mean, **Turbonegro** is like total '77-style punk, the **Fork** records are like noise-

rock, as well as the **Gob/Designer** split 7". And, yeah, a lot the recent stuff has been more hardcore, but that's because it's what I like, and the best stuff shown to me is what I want to release.

**KDVS:** So what kind of releases do you have out now or will have out soon?

**S:** Well there's the **Suppression/Cripple Bastards** split 12" and the **Noothgrush/Dead Bodies Everywhere** split 7". There's also an **Enemy Soil/Desperate Corruption** split CD.

**KDVS:** There was already a split 7" of those bands, right?

**S:** Yeah, actually the 7" kinda brought about the CD. The CD releases all the **Enemy Soil 7"** and split 7" tracks as well as some old demos of material that never got widely circulated; the **Desperate Corruption** material is from some old 24-track

demos that they did, but have only so far been released as cassettes, so it's 60 minutes—like 30-some songs—of total grind.

**KDVS:** If anyone's interested in picking your stuff up, how do they go about it?

**S:** They can just send a stamp to the P.O. Box: It's **Bovine**, PO Box 2134, Madison, Wisconsin 53701.

**KDVS:** So, more comments on hardcore. How do you suppose that it became more acceptable for punks to use a double bass pedal?

**S:** Well, a little bit before there was grindcore, there was some crossover stuff—well, I'm 29 now, so I've been around for a long time in punk years I guess—but in the early or mid-80s, there was a lot of crossover hardcore/metal

Continued on Page....

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## Scar Tissue Interview Continued.....

regards to performance versus recording? Do you think of yourself more as a recording artist or a performance artist?

**Steve:** Definitely more as a recording artist. I would love to have **Scar Tissue** evolve kind of like a band like **Zoviet France** or **Current 93** where there is a ton of releases out but you never really see them live. Or when you do see them live it's a big event. So, I'm much more comfortable recording stuff. It's so difficult to pull off exactly the sound of the recording in live format without using a ton of backing tracks, which I don't like doing. If I had to do that every night it might get really boring really quick. So, I'm not going to go on any big tour or anything like that. Maybe a little one or a two week thing here and there. I'd rather spend my time recording new stuff than playing the old stuff every night for a month.

**Sean:** Do you see yourself adding more members to the band to get more of a live feel out of the performance?

**Steve:** Yeah, if we actually did get some money to do a real tour, I'd love to add a live drummer and possibly a bass player. But, I'd definitely like to add a live drummer but that's another big cost if you're going to be driving around the country in a small little van. (Laughs)

**Cruella:** I saw you guys at the Indusiro-Rave.

**Steve:** Oh, good.

**Cruella:** You get a lot of good input from that performance?

**Steve:** Yeah, that was amazing input off that performance. I have no idea what we did right. But, I just want to make sure we do it again. Because even people who have seen us before—we played at the So What! club in S.F. maybe a month before that—just couldn't believe the difference. Everyone was coming up to us going, "Oh my God, I can't believe how good that was. I saw you before, I don't know what you did but there was so much energy, blah, blah, blah." Both me and Phil, the guitarist, have been sitting here thinking, "What exactly did we do at the Trocadero and how do we do it again?"

**Cruella:** I had a question about the album **Separator**. How did you get in contact with **16 Volt** to get them to do that remix?

**Steve:** The album was basically done and I saw a post on the internet saying, "16 Volt wants to remix your band." I went, "Oh, that's interesting." I e-mailed them and said, "Hey, what's up with this?" Do you want to do a remix or what-ever?" They said, "Yeah, sure" and apparently at the time they were getting ready for their

current tour, they were just trying to get as much money together as possible by doing little projects here and there. He said, "Yeah, sure I'll do it." And that was about it. I'd never spoken to him before that; I'd never done anything with them before that. And then, a couple of weeks later, because of knowing him from the remix thing, I saw another post saying, "Hey, 16 Volt needs a drummer." I was like, "Oh, I'm a drummer, hey." So, I hooked up with them and played drums on their tour in July and August.

**Sean:** Oh wow! How was that?

**Steve:** Awesome. I mean, I wouldn't want to do it full-time. They're still on the road, they're going to be on the road until March or something. It was a nice vacation. That was my vacation, the two-month drum thing. I saw places I never would have seen otherwise. I learned a hell of a lot about what to do, what not to do on tour, stage, sounds, all that kind of stuff. I basically took it as, "I'm going to learn everything I can from this experience and take it back and then use it when and if **Scar Tissue** goes on tour."

**Sean:** Kind of like **Live Drumming 101**. (Laughs)

**Steve:** Exactly. (Laughs) It was an excellent marketing experience because I had my

stack of **Scar Tissue** CDs everywhere I went. It was definitely a nice little marketing tool.

**Cruella:** Another question about **Separator**. What does that represent time wise?

**Steve:** That's a long time.

**Cruella:** There's a lot of tracks on there.

**Steve:** Yeah. The oldest track on there is about somewhere in '92. Actually, '92 is too new. '91 would be the oldest track. And, the newest one is last year. It's kind of like "Best Of"—the best of what we've recorded over the past however many years we were doing it until we got signed.

**Sean:** So does that mean it includes stuff we've seen on some of your tape releases?

**Steve:** Yeah, pretty much everything I've ever sold or sent out as a demo tape. I don't want to say everything, but the last couple of demo tapes are basically a subset of what's on the CD. That's probably why every song sounds different, not only style-wise, but they were recorded under different circumstances, with different equipment, using different people, so it's a huge variety. The next CD is going to be much more cohesive sounding because we only have a year to do it. That's my theory of why, with bands, the second CD always sucks. Because the first one they had years and years

and years of work to put on the first CD. Then, the second CD, you have about a year if it came up with it. So, you're fighting six years of creativity crammed into one year for the second CD.

**Sean:** So, you guys are on a time schedule for releases?

**Steve:** It's timed in the sense that our contract with 21st Century says if within a year we submit to them a second CD, they can put it out. We don't have to. But, now that this first one is out, it's kind of like a tattoo, it's like I want another one. I want to continually put stuff out. I'd rather put a ton of CDs out than go around the country touring. We have hours and hours of stuff recorded but only about maybe 30 or 40 minutes, right now. I would even consider sticking on a CD. So, we kind of have the second CD already recorded, it's just a matter of getting the right number of songs together to submit to the record label and say, "Hey, please do this."

**Cruella:** Any time schedule as to when you think that will come out?

**Steve:** If we did it exactly a year apart, that would mean we would need to submit in April of '97 and it would be out in August of '97 and that's what I'm hoping for. It really depends on 21st Century's cash flow and how many releases they can handle.



**Rijk:** First, everybody say who you are and what you do in the band.

**Al:** My name's Albert; I play drums and sing.

**Doug:** I'm Doug; I play bass, I sing, and I get all the shit.

**R:** The bassist takes all the shit in this band?

**D:** Well, the drummer takes his share, too.

**A:** He shouldn't.

**R:** And you're from Covington, Kentucky?

**D:** I'm not.

**R:** Are you from Ohio, then?

**D:** Yeah, I'm from a more civilized area.

**R:** Is there a rivalry? Does Covington reject being a suburb of Cincinnati?

**D:** They're hillbilly elitists.

**R:** Do Kentucky bands at least play with cool bands from Ohio like *Préparation H* or *Apartment 213*?

**Ken:** (who plays guitar and sings a little) Well, actually, there's some awesome bands from Kentucky right now; Lexington has *Ungrateful*, and there's that one band that sounds like *Ripcord* called *Retribution*.

**R:** So, for you guys, where do you derive inspirations for the songs you write?

**D:** We're a punk band, and we're around a lot of punks, and punks are pretty much stupid. A lot of our songs are just pissed off, I guess.

**R:** What's the stupidest thing you've seen in the punk scene in Kentucky that made you think "I should write a song about that?"

**K:** It's mostly just the bands that come to Kentucky.

**D:** Yeah, bands from Minneapolis like *Assrass*.

**K:** Just... (stammers) I don't even know where to start. Anybody with an ounce of intelligence—after dealing with those guys for a few minutes—will totally know they're idiots.

**R:** Is that on the record?

**K:** Yeah, that's on the record, and my name is Doug Holland. (all laugh)

**R:** Well what was the last thing that angered you so much that you went and wrote a song?

**K:** Yeah, we wrote a song about bands that go tour another country and whine because they don't get enough money, which is wrong because if you break even, then it's pretty much like a paid vacation.

**D:** They feel like since they're the American punk rock legends—or whatever they have in their head—they feel like they should be treated as if they're royalty or something.

**R:** I've got to agree; that's not even

cool.

**A:** Except us! (all laugh)

**R:** Well, then are you planning to tour Europe some day, or have you done that yet?

**K:** No, the only place we've been outside of Canada was Japan.

**R:** What was that like? How was playing there different from here?

**K:** Well, everything just kicks ass over there; for one, the bands rule. The enthusiasm level there is the main difference; everyone really gets into it.

**D:** And people there are really considerate and polite and nice to one another.

**R:** Ken, you put out a lot of bands from Japan on your label. How did you manage to become such a driving force

pen.

**R:** Let's switch gears into the abstract. What is *Hellnation's* general outlook on life?

**K:** Ummm... Al, speak up.

**A:** I'd say just be the most friendliest person I can be (boisterous laughter from others) and very nice to people. How is that?

**K:** That doesn't work.

**A:** See, I take shit from everybody for that!

**D:** Well, relating to punk rock or hardcore or whatever, I just try not to follow all the clichés; like one year everybody's crusty and the next year everyone's straight-edge. I'll do whatever I want to do and not follow what that year's punk rock trend

it. But! But, if I happen to believe in whatever that year's punk rock trend is, I won't rebel against it. I won't be an anti-conformity conformist. I don't know; I'm waffling here, aren't I? (all laugh)

**R:** So, what do you think about the direction of hardcore right now? Is it going pretty good? Getting worse, better, and why?

**K:** I think it's going pretty good as far as the amount of good bands I hear, but there are too many crappy bands that have records out.

It seems that the amount of decent records you could buy—judging on some sort of objective standard—it seems there's ten times the amount of records compared to five years ago, but if five years ago fifty percent of the records sucked, now it's like eighty percent.

**R:** As far as the cutting edge of sound in hardcore, what is the next thing? Where is it all headed?

**K:** Miked blenders? I have no idea. Al?

**A:** I have no idea, either; I just listen to metal. (all laugh)

**R:** What do you think of the reconciliation between metal and punk? What do you think of that?

**K:** Well, it's not for us. We're anti-metal, anti-art, and anti-emo. (more laughing)

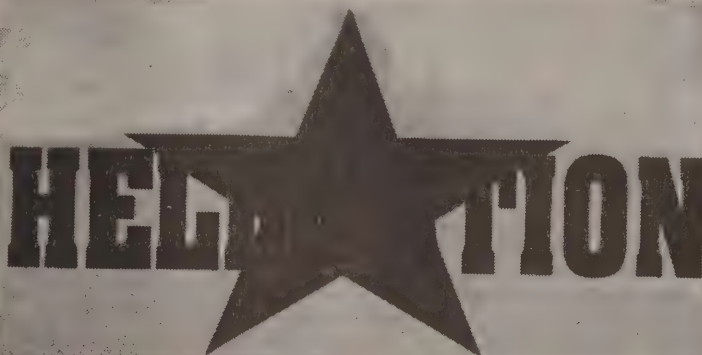
**R:** Well, any words you want to sneak in before we draw this to a close?

**K:** Al's as dumb as he sounds in this interview. (increasingly hysterical laughter)

**A:** Huh?

**D:** And Ken's as ugly as he sounds.

**K:** I'm horrible at this stuff; it's only the second interview I've done.



in international hardcore?

**K:** I don't know, people just send tapes to me from everywhere, or I buy them and like them, so I ask the bands if I can put out a record. At the time I started Sound Pollution I didn't notice that many people consistently putting out the harder, faster stuff—whatever you want to call it. A lot of labels always seem to come and go.

**R:** Is Sound Pollution a full-time job for you?

**K:** In stints it can take up more than 80% of my time. There's times when you have enough money to put out a ton of stuff; then there's time when you don't have enough money to pay off what you owe.

**R:** So what kind of new releases can we expect from you now and in the future?

**K:** The new *Assück* is done, an *Ungrateful/Pisspoor* split LP, a *Sticky* reissue of the LP on Lookout which is a little different than the CD discography. We'll have a *Hellnation/Sink* split 7". I think there's gonna be a four-7" comp with four splits put together as one. There's a couple other things I've got going in my head, but if I say them, then they'll never hap-

## SEAN FROM BOVINE INTERVIEW CONTINUED

crossover hardcore/metal bands. A lot of the bands started out as hardcore bands but became more metal; a lot of those bands used double bass. And then a lot of the bands that influenced *Napalm Death* were pretty much death-metal bands who also used double bass.

**KDVS:** So, switching gears here, what kind of life philosophies do you live by?

**S:** I guess just try to do right by other people, and don't mess with me, I won't mess with you.

**KDVS:** So you must treat your bands pretty well then, I suppose.

**S:** Well, they all get paid in records basically. I give bands the same amount of records or more than a lot of their labels; I try to be on the medium-high end of the scale.

**KDVS:** Since the scope of your releases has gone from being mainly Midwest-oriented

to something that's pretty international, what's still going on in Madison? Does it all suck now?

**S:** The big reason I quit putting out a lot of local records is because all the bands I liked locally—like *Shorty* from Chicago and the *Mercury Players*, *Festerin Rinyanyons* from Dekalb, *Pachinko* from here in Madison—they either broke up or went on to bigger things, or maybe I didn't get along with the bands after a while. Just various things happened, and there weren't too many exciting bands that took their place. Well, *Charles Bronson* is from Dekalb, and I put out a record by them, but beyond them, I can't think of a band around Madison or Chicago that I would really want to put out a record by. Well, there's also *Los Crudos*.

**KDVS:** Were you serious when we were talking about a possible retrospective for *Mecht Mensch*?

**S:** Oh yeah, I talked to the guy who did Bone Air Records, and he's just trying to track down the tapes for the *Mecht Mensch* stuff. I've heard there's a couple of other people who have called and asked him about the same thing, so I don't know if it's gonna be with me or with somebody else, but there's enough material that you could re-release the "Acceptance" 7" and another full 7" of material they did on a split with the *Tar Babies*, and that's awesome Midwestern hardcore. As good as *Negative Approach* or anything like that.

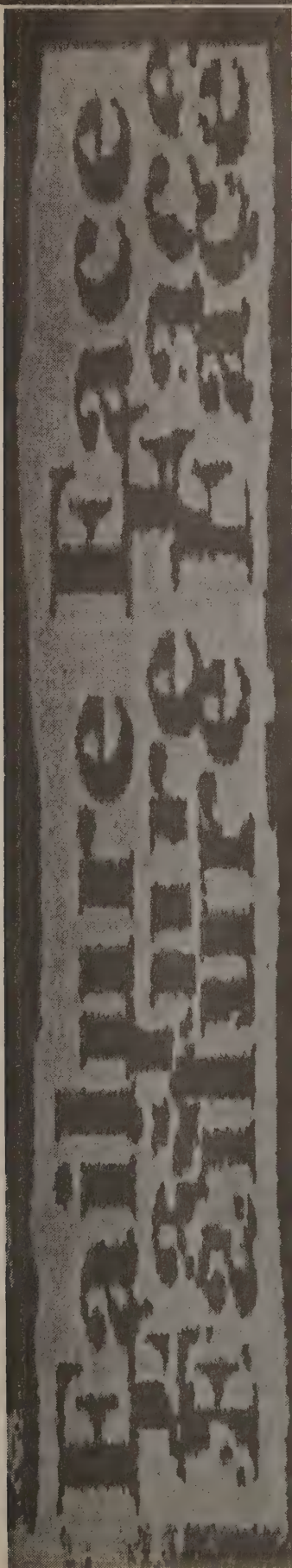
**KDVS:** To me, they sound a lot more diverse than a lot of other hardcore bands happening at the time.

**S:** Yeah, but not as weird as the *Tar Babies*, but they did have some slower songs.

**KDVS:** Well, how do you want this interview to end? Is there anything we've left out that needs to be mentioned?

**S:** I guess not; just pick up the *Excruciating Terror* CD on Pessimiser.





**KDVS:** Everyone out here has been so wrapped up in the largely West Coast phenomenon of "powerviolence" that a lot of our listeners are clueless about **Failure Face**, so describe your band to these ignorant people.

**Bob:** Well, in a lot of the reviews people seem to group us in with throwbacks to early '80s hardcore which is what I cut my teeth on. We do a bit of the early '80s stuff but with some kinda modern elements mixed in—maybe some grind parts, a little bit of the powerviolence sound. It's basically all we know how to play, and we just play it, and some people like it, which is pretty cool.

**KDVS:** So what kind of stuff do you have out?

**B:** We debuted on a compilation called "It's a Florida Thing," and our song on that compilation came out a month later on our first 7"; some people call it the "Life" 7", but it really didn't have a name; it was just the **Failure Face 7"**.

It was six songs, we did 2500 of them, and it's been out of print for about a year now. After that we followed up with a 7" on Ebullition Records called "All Pain, No Gain." Then we had the **Failure Face/Ulcer** split 7" that's on my label, Burrito Records; that was also **Ulcer's**

world debut. And just in late September we came out with a split LP with another band from Florida called **E.B.S.**, which is on Burrito Records as well.

**KDVS:** How do you think your sound has evolved since your first comp track?

**B:** I don't know, but people were saying that the band really progressed a lot. I don't think we're doing anything radically different now than what we did on the first record. Maybe we just play a lot better; we definitely recorded a lot better. The first 7" we recorded in an afternoon and mixed it for \$140. The last thing we did—the split LP with **E.B.S.**—that was ten songs; it took us four days and almost \$1000 to record.

**KDVS:** I don't really have an opinion on this, but some people lately have accused Ebullition of propagating a sort of cliquish element among fans of its bands and other "Ebullition-approved" bands. As a band that has had a release on that label, what are your thoughts on that?

**B:** Ebullition definitely has a following. Kent's a totally straight-up guy; he treats us great. He put out the record for us; we didn't have to pay for anything; he gave us a bunch of copies of it. I have a lot of respect for Kent; he's probably the most honest person in punk rock today. A lot of people might condemn and say he has a high and mighty attitude about things, but he holds to his beliefs, and he has a lot of cool beliefs. He's successful at what he does—on his own terms—and I respect what he does.

**KDVS:** I'm glad to hear that, because I didn't want to buy that stigma. So, about your own label and mailorder, why don't you do a little promotion for yourself?

**B:** Well, I started a label called Burrito Records in 1991, and I have six releases to date. I brought the world **Failure Face**, **Ulcer**, and some other

good bands such as **E.B.S.**. I'm planning on doing some more stuff; I can't really say anything definite right now, but I'm gonna try to do three or four releases in 1997 if I can pull it off. In 1993 I started distributing under the name Sound Idea. After about three months, Sound Idea became a full-time job, and I quit my real job. Since January of '94, it's been my only source of income; it keeps me busy eight to twelve to 14 hours a day, seven days a week. I've been fortunate enough to save up enough money to open a record store, and I run Sound Idea out of the store. I have a big space: half of it's set up as a record store; the other half is a warehouse.

**KDVS:** What does Sound Idea deal in?

**B:** Lots of punk and hardcore basically. I trade a lot of my Burrito stuff heavily with overseas labels, so I bring in a lot of Swedish stuff, Japanese, Finnish, German stuff, Belgian, and so on. That's how I get it into the States for cheap because I'm able to get foreign stuff for my cost of manufacturing Burrito stuff plus shipping.

**KDVS:** If anyone is interested in ordering, how do they contact you?

**B:** Well, if they want a catalog, they can send a buck to Sound Idea, PO Box 3204, Brandon, FL 33509-3204, or you can check out Sound Idea on the Worldwide Web at [www.ezbizware.com/sound](http://www.ezbizware.com/sound).

**KDVS:** So you're on the Web. Was there ever a "punk-ethical" doubt in your mind about going on-line?

**B:** No, I think the Internet and the Worldwide Web is cool stuff. You can get on it really cheap and converse with people all over the world for practically free. When I do business on the net I talk to people in Japan and Finland for free. It's all about communicating, and the Internet is bringing people together. When I was a teenager I spent all Saturday afternoon writing letters by hand, stamping them,

and putting them in the mailbox; instead of having to wait two months for someone's response now I can talk to people across the world instantly, and a lot of what punk rock is all about is expressing your ideas to people.

**KDVS:** Well, what's going on with **Failure Face** now, and are there any plans for the future?

**B:** Well, **Failure Face** broke up; we played our last show at my store. I moved all the inventory from one part of the store to another and we played a free show and just about every song we had, and we had a lot of fun. It's on videotape.

**KDVS:** Will anymore releases come out?

**B:** Somewhere down the line, I would like to do a CD with every **Failure Face** song, because at some point all of our records will be out of print. We also have a recording of a live show that sounds pretty good, and a couple of unreleased studio songs, so we'd like to put out the "Total Failure" CD sometime.

**KDVS:** I know you're awfully busy, but do you plan to do anything musically in the future?

**B:** Yeah, actually I'm talking with some people right now. We're probably gonna get something started with Dee who is the drummer with **End of the Century Party**—a great band from Florida—and Steve, the bass-player from **Assück**. Steve will probably play guitar, Dee on drums, I'm gonna yell; all we need is a bass-player, but we haven't even jammed yet at this point.

**KDVS:** On paper that sounds like a Florida hardcore supergroup! From there, Bob and I did some hardcore radio shop talk which would bore you, but if you can't find your favorite punk rock records at the Hindenburg in Sacramento or Armadillo in Davis, Sound Idea is one of the five mailorders that I particularly recommend.

WE DO A BIT OF THE EARLY '80S STUFF BUT WITH SOME KINDA MODERN ELEMENTS MIXED IN—MAYBE SOME GRIND PARTS, A LITTLE BIT OF THE POWERVIOLENCE SOUND.



The Jimmies happened to stop by KDVS one Saturday while on tour to perform at Old Ironsides. As normal KDVS rock goes, the Future Farmers of America were having a conference upstairs above KDVS, we had to wait until they were done for The Jimmies to start (noise complaints). We decided to just sit around, but as my duty I had to plug in things and stuff to preserve this moment in time in the form of an interview... (1=Tim, 2=Barry, 3=Chris, 4=)

**Todd:** We're with Jimmies, it's March something, Saturday... You guys are about to play a show in Sacramento. You just played in Chico last night. How was that?

**3:** Good.

**2:** It was good. Turned out good.

**1:** It was weird. They let fifteen year olds in the bar.

**2:** Yeah, they don't... uh, it's like a bar but with underage people just wandering around in there and hanging out, too, which is fine but...

**3:** They can drink but not smoke.

**2:** ...it seems dangerous when you get sixteen year old girls running around, and drunk older guys.

**Todd:** Chico's a party town or whatever, a college city so... I don't know. Were there that many jocks there?

**2:** Not too bad, I didn't think like *The Weaklings* said, draw jocks [as mentioned in a previous KDVS program guide interview with *The Weaklings*, read by the Jimmies minutes before this interview].

**3:** Yeah, thanks, Brad!

**2:** We read that interview. That's not right!

**Todd:** Anyway, this interview's gonna be in there too so you can have time to get back at the *Weaklings*.

**3:** We can do that.

**Todd:** But first off, I heard that as you were an hour-and-a-half out of Portland, your van broke down.

**2:** Yeah, we didn't even get to our first show, and not only did it break down, it died. I mean, it's over. It can't be fixed.

**3:** Metal shavings in the oil. That's not a good sign.

**Todd:** You can't put in some Slick 50?

**All:** No.

**Todd:** So what did you do?

**2:** Well, we parked it there at the auto shop place and we rented a U-Haul. Actually, we put it on our roadies' credit card.

**3:** That's why we take him.

**1:** That's why we take roadies!

**Todd:** Are you always plagued with problems? I know you have a song, "Bad Luck Equipment."

**2:** That one was called B.L.E., "Bad Luck Equipment. Now we're gonna do B.L.R.V.

**3:** Bad Luck RV!

**Todd:** What was that song about? Anything specific?

**2:** We tend to always- I mean it happens to all bands, but our

cords are always screwed up, our strings are always breaking, amps are always frying.

**3:** We live and die by the phrase "Win some, lose most".

**2:** The band's motto is "Win some, lose most" and so far that's applied. So I don't know how we're going to- we've got this U-Haul for one more day and then we gotta figure out what we're gonna do.

**Todd:** First of all, I just want to ask the Jimmies how the name came about, and where did you guys start off? I heard

some- thing about how you all grew up in Longview, Washington. Chris and Tim here were brothers and Jason was just like a 'bro.

**4:** Yo.

**1:** Sometimes sister.

**3:** Sometimes sister with no hair.

**Todd:** Backwater stories.

**2:** Ah, but Longview, you know, pretty small town. Not a helluva lot to do.

**3:** Except drink and do drugs.

**2:** A lot

drinking

and no, we

never did

drugs, man.

**Todd:** So you

still live there?

**2:** I live in Port-

land and the rest

of the band still

lives in

Longview, and

that's where we

practice. I just drive

back and forth. It's

only about an hour

away. Basically, our

headquarters are in

Portland but techni-

cally we're a Longview,

WA band.

**Todd:** How long ago

was it that the band started

officially?

**2:** We've been playing for

about seven years.

**3:** The Jimmies?

**2:** Yeah, it's almost embarrass-

ing to say we've been together

for seven years and we're just

now starting to make progress

just because we drank like fish

for the first five and didn't get

much done, except get drunk,

play drunk shows. But we take

it more seriously.

**Todd:** Is there a central

Longview place for you to play,

or did you just drive to Port-

land or Seattle?

**2:** There is nowhere in

Longview to play. Zero. We

rented a hall.

**1:** We'd rent a hall. But every

hall we ever rented, afterwards,

we could never use it again.

**3:** There's been certain clubs

that have arose to try to take on

a venue of bands and stuff, but

they always failed.

**2:** You rent a hall, and then somebody pulls a toilet out of the foundation and then they don't rent back to you. Well, that's one hall down and then two months later, you find somebody who didn't hear about that show and you rent another hall and somebody kicks a bathroom door in and you never hear from that hall again! We don't want to play in a bar in Longview, 'cause you're gonna play for a bunch of loggers and rednecks.

for the show.

**2&3:** Yeah.

**1:** That's what it was.

**3:** That's probably what happened.

**2:** We've had Nazi's show up at our shows, but they just show up to cause trouble. They're not there to see us, we're not a hate band at all. Portland has always had that Nazi thing and that one night they just go from bar to bar and get kicked out of them. They cause fights, get thrown out, they go to the next bar and beat people up, get

thrown

out and

go to the

next bar.

You

can't

blame

it on the

bands,

which is kind of a bad word,

but there's not a lot of bands

like us that play more of a

good-time poppy punk. An-

other bad phrase.

**Todd:** Did you open up for

Pennywise?

**2:** We haven't done that yet...

**Todd:** Have you played a lot

in maybe Vancouver or Seattle?

**Not Vancouver, Washington!**

**2:** I was gonna say "I don't

think Vancouver, Washington

is any..."

**3:** It's not on the "punk map".

**1:** We've been there!

**2:** We've played the Northwest

area quite a bit. Seattle's kind

of hard to get into because their

venues are very few. All-ages

venues are not very many.

They have a curfew, they have

a problem with that. And the

bar scene is kind of screwed up

too because if you're not

Pennywise or Bad Religion,

there's not a lot of good places

to play. You would think Se-

attle has this great music scene,

they would be stocked up with

tons of places to play, but

they're not.

**2:** But we're trying. We're

working on Seattle a little

more, but Portland probably

too much. We're trying to back

away from it.

**3:** Yeah, lay off Portland for a

while.

**Todd:** So, that's probably why

you're on tour right now. You

have a new release out.

**3:** "Countdown."

**2:** "Countdown" is our first

full-length record in seven

years. See what I mean? That's

where we spent five years

drinking and didn't release

anything.

**Todd:** So what's this new

album released out on?

**1:** Schizophonic.

**Todd:** What kind of deal is

that? Where are they from?

**2:** Schizophonic's just a small

independent in Portland and

they're not necessarily a punk

2: See, that's why it's good that it's not live on the spot. Feel free to just come on in and interrupt our interview.

Todd: If it was live there would be more interruptions than that. 2: Where were we? "What?" You're not working! What were we talking about?

1: We were talking about great Portland bands to play with.

2: Portland has a really cool scene.

1: Well, a lot lately. We just play all the time with Portland bands, but it seems like lately we play with a lot of the touring bands that come through.

2: There really isn't a lot of bands like us. The punk scene in Portland is pretty diversified.

It probably leans a little more towards the hardcore, I think. We lean a little more towards the "melody" side of things, which is kind of a bad word, but there's not a lot of bands like us that play more of a good-time poppy punk. Another bad phrase.

Todd: Did you open up for Pennywise?

2: We haven't done that yet...

Todd: Have you played a lot in maybe Vancouver or Seattle? Not Vancouver, Washington!

2: I was gonna say "I don't think Vancouver, Washington is any..."

3: It's not on the "punk map".

1: We've been there!

2: We've played the Northwest area quite a bit. Seattle's kind of hard to get into because their venues are very few. All-ages venues are not very many.

They have a curfew, they have a problem with that. And the bar scene is kind of screwed up too because if you're not Pennywise or Bad Religion,

there's not a lot of good places to play. You would think Seattle has this great music scene, they would be stocked up with tons of places to play, but they're not.

2: But we're trying. We're working on Seattle a little more, but Portland probably too much. We're trying to back away from it.

3: Yeah, lay off Portland for a while.

Todd: So, that's probably why you're on tour right now. You have a new release out.

3: "Countdown."

2: "Countdown" is our first full-length record in seven years. See what I mean? That's where we spent five years drinking and didn't release anything.

Todd: So what's this new album released out on?

1: Schizophonic.

Todd: What kind of deal is that? Where are they from?

2: Schizophonic's just a small independent in Portland and they're not necessarily a punk

# THE JIMMIES



Quite a few bands.

**1:** We just played with Blue Oyster Cult!

**2:** That's no shit-uh, that's no dung! We opened up for Blue Oyster Cult.

**3:** That's scary.

**2:** And we also opened up for Ace Frehley, too.

**Todd:** What? I want to see the *Weaklings*, and the *Procrastinators* and you guys at E.J.'s and there was a bunch of jocks rallying for you. Or was it a bunch of skinheads...

**2:** Don't say that! No skinheads. I mean, you can't really control these people who show up at the shows. I mean, they show up at punk rock shows and I don't even remember that night, if they were jocks or skinheads.

**1:** Probably a bunch of Longview people came down

look at somebody that has short hair and say "That guy's a Nazi, don't let him in." Because I have short hair and I'm not a Nazi. That's doing the same thing they do.

**2:** I guarantee, a lot of longhaired freaks and rocker dudes are Nazis. They don't have to have shaved heads to be nazis. How do you know who is a Nazi when they come through the door?

**1:** But you have to remember, not all longhairs are freaks.

**2:** Well, yeah. "Not all longhairs are hippies."

**Todd:** Do you play frequently in Portland?

**2:** Yeah, we play a lot.

**Todd:** With what bands?

**2:** Well, with *The Weaklings*, and *The Procrastinators*.

**3:** Used to play a lot with the *Nervous Christians*.

**2:** Nervous Christians, who don't play much anymore.

**Apartment 3G**, with ex-Poison Idea guys, but since Poison Idea did that reunion show it kinda jilted a few members of Apartment 3G. So they're not playing anymore.

**3:** The Harlots.

**2:** The Harlots are a really good band.

**1:** Blackjack.

**2:** Blackjack's a great band.

**Sissy face.**

**Interrupter:** Do you know anything about the benefit show tonight?

**Todd:** Yeah, it's at 3rd and B.

**I:** What time?

**Todd:** Do you know what time the benefit show is? 8pm?

**I:** And is it, like, five dollars to get in?

**Todd:** Something like that.

Cont. on Page.....68

Above: The Jimmies and their U-Haul parked outside Freeborn Hall. A U-Haul on a west coast tour? How much is that going to cost Barry???



# An Interview with Greg Lowery of

## RIP OFF RECORDS

In the past few years there has been this explosion in punk rock of bands returning to the original roots of rock n' roll—the fun, the energy, and the swindling. Along those lines, San Francisco seems to be a hotbed of touring punk rock n' roll bands. I decided to call up Greg Lowery, owner of the high-profile record label Rip Off Records (also from the band The Infections and previously The Rip Offs), and ask him what's going on with all these bands popping up out of the blue...

**Todd:** How's the weather in San Bruno?

**Greg:** It's pretty good, but I'm not there. I'm in San Francisco. San Bruno's a false address, man.

**T:** Oh, really?

**G:** I live in San Francisco.

**T:** Ah, no way?

**G:** That's my parents' address. So anyone who wants to go say hello to my parents can help themselves.

**T:** Yeah, sure, I bet... you just say that, now.

**G:** Go party up with them, man! Smoke some dope and stuff.

**T:** How did you get involved in the garage-punk scene? Were you a snotty record collector before?

**G:** First off, I don't really like that label "garage" and all that, 'cause I don't feel what I do is garage. I just think it's rock n' roll, to be honest with you. "Garage" is always people have that connotation where it's like "it sounds like shit, bands can't play." I don't believe it. I just think it's pure rock n' roll. That's just me, anyway.

then he decided he wanted to play guitar... and that's basically how Supercharger started. We just recorded our own LP ourselves, did it for fun, put it out, then people started recognizing us. The rest is kinda history, in a way, and just started playing.

**T:** When did you guys break up? What happened?

**G:** It was March of '93.

**T:** Was it a bitter breakup?

**G:** Yeah, it was a bitter breakup. I haven't talked to Darren to this day because I don't hang around assholes. Anyway, nah... we played Europe and he kept saying he wanted to break up in our tour in Europe, and I was trying to say "No, that's really stupid. We're at our peak. The Supercharger Goes Way Out! LP just came out."

**T:** Did you guys listen to rock n' roll records before that?

**G:** Oh yeah, we listened to everything. We had many influences.

**T:** Since we've been in bands, we both have gone very different routes with

ened to kick his ass. We didn't talk to each other for about two weeks on the end of the tour so it was quite fun. As soon as I came home, I started Rip Off Records. The Statics was the first thing I ever put out, and at the same time I decided I was gonna start another band. And that's how The Rip Offs started, as soon as I came back from Europe in March of '93.

**T:** Who and what is Radio X, and are they better than you?

**G:** Radio X is Darren, and that's Super\*Teem! also. Same thing. And no, they are not better than us.

**T:** Do you think the new Donnas record is good?

**G:** Nope! I think it's the fuckin' Ramones, and that's bullshit.

**T:** Did The Donnas write the songs?

**G:** What do you think? No, they didn't.

**T:** So who writes them?

Recent Rip Off Releases: Registrators "Terminal Boredom" LP, Loli and the Chones "P.S. We Hate You" LP, Chinese Millionaires "7". Swindlers "7". Spastics "7". These releases have a late seventies punk flair that now dominates the attentions of sixties/seventies record collectors/drinks/humorous in San Francisco bars like the Purple Onion. The Registrators LP is the best I have heard from them. I've seen this band live in fact they did a Satan's Rats cover live, from what I could tell. They must be record collectors since they've got the catchy late-70's punk guitar lines, but sped up the swar "Just 16" sounds exactly like The Normals' "Almost Ready", but sped up) and this recording comes close to reproducing their live energy, and they are amazing live. The Loli and the Chones LP is more of a pissed-off 77 nicker, primitive lyrics and chord progressions, but a thicker guitar sound. Songs like "I hate your guts", "Sick of You", and "Drop Out", you get the point. Swindlers: Sound like the Rip Offs. Chinese Millionaires: From Michigan. The Spastics: X-Ray Specs inspired, sounding closer to Spoiled Brats (hah the 7" and figure out why). All 3 one-sided 7"s. Why?

**T:** Why did The Rip Offs break up and what happened to fun-loving Jon Von [ex-Rip Off member]?

**G:** You know how to

ba i t

m e ,

don't

you?

**T:** He

was in

The

**Mr. T Experience.**

then jumped shores to The Rip Offs. How did he get involved in The Rip Offs and then why did you guys break up?

**G:** First off, Mr. T kicked him out, rightfully so.

**T:** It seemed like they [The Mr. T Experience] started sucking a lot as soon as he left.

**G:** Yeah, it's true. People who only know Jon Von can't fault him, and think his music's good. I understand that, but people who know him personally, like me... he's just like an enemy to me, like Darren. There's a lot of incestuous people... people stab each other in the back in rock n' roll and punk rock. Then they'll fuckin' hate each other, and two months later they're friends. They're boyfriend and girlfriend. See, I'm not like that. When people fuck with me...

**T:** How could Jon Von do that? I saw him at a show with a squirtgun!

**G:** Yeah, yeah, how can he do that? How can he be such an asshole? Is that what you're trying to say? Well let me tell you that when you start a band you gotta be really careful. I want all bands that are just starting up to listen. Here's the thing that fucks the band up every time, women. So John Bobbs basically didn't get laid for the fuckin' two plus years The Rip Offs were around, right. All of a sudden he gets a girl, right? All of a sudden the band's on hold. Band's on hold and were getting ready to go to Europe at the end of '95, right? And we've been planning it since the beginning of the year. As it gets closer to the deadline like August, September to go to Europe. He's telling me, "I can't go to Europe," and I go, "Why," he goes, "My knee hurts." I go, "I don't give a fuck, play in a wheelchair! You're going!" He goes "OK, OK," you know 'cause I set it all up, you know?

**T:** So when did this garage-ah-I mean rock n' roll thing explode? Was it from the New Bomb Turks or was it from The Mummies? Was it The Rip Offs?

**G:** Well, no. I think it all started with The Devil Dogs; they're probably one of the first ones of that kind to get the ball rolling where people would take a look at a more snotty attitude in rock n' roll again. That to me was the start of it, and then The Mummies, of course The Mummies were very influential in attitude, at least to me. Rip Off Records was started because it was a rip-off of some of The Mummies ideas; that's what the whole gimmick was.

**T:** Is the borrowing from 60's or 70's punk? Or is it a combination of rock n' roll attitudes?

**G:** I'd say it's a combination. It seems like a lot of bands are leaning more towards a 70's punk attitude. Borrowing from the 60's... you still have bands doing it, but it doesn't seem like it's the hot thing to be doing right now. Whatever, the bottom line is I love 70's punk most of all,

fuck the band.

**T:** So's he still with that girlfriend?

**G:** Yeah! She moved in, she's a fucking gold digger, good.

**T:** Well what's he doing now?

**G:** He's a loser! He'll never do anything again as far as I'm concerned. Anyway, he had his chance. I let him in the band I mean he was a college boy and the rest of the band members hated his guts and told me every day to get rid of him but I said, "No, no, he's good for the band, you know he's good for us."

**T:** So the The Rip Offs are pretty tough?

**G:** Yeah, well whatever, you know he's an asshole and he just wasn't us. He basically wasn't the way The Infections are now. You get people who are college level, college boys, you know, hate to say it but he was just a rich college boy, there's no doubt about it and he still is and got sucked on to us more on the street level. I don't know how else to say it: He was from a different planet.

**T:** So, is Shane White [from The Infections] a pretty crazy guy?

**G:** (Laughs) Yeah, he can be a pretty great guy, too.

**T:** Do you guys drink a lot, or are you dry?

**G:** Shane does and the rest of the band gets a little crazy. I'm the mature cool one.

**T:** I hear a lot of bands sort of rip off The Rip Offs sound. I can see just by listening to new records that there's this sort of explosion; like there's one band in England, The Superfly TNT's.

**G:** Actually I think they're trying to emulate Supercharger a little more. There's a band from Germany called The Steve McQueen's that are actually playing the "Rip Off Rumble". They actually wanted to be Supercharger and The Rip Offs really bad, too. Bottom line is the shit is so simple that you're going to get a lot of imitators. It's not like its fucking innovative anyway, it's not like we're doing brain surgery.

**T:** Well you gotta have the soul to it, ...

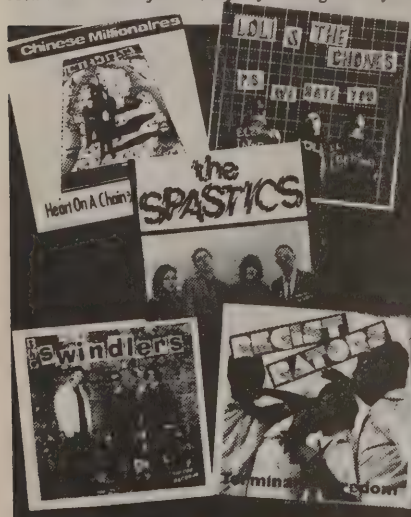
**G:** Yeah, you gotta have a little bit, you make a simple song with your own style and that's why The Donnas to me are just a puppet of Darren and The Ramones you know?

**T:** So when did this garage-ah-I mean rock n' roll thing explode? Was it from the New Bomb Turks or was it from The Mummies? Was it The Rip Offs?

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I got started in it with my friend, and my girlfriend at the time, in Supercharger.

**T:** When did you form that?

**G:** It was 1991, the beginning of '91.

**T:** Did you know how to play instruments before that?

**G:** No, we picked up our instruments all at the same time.

**T:** What were you doing before that? Preparing people's taxes?

**G:** Almost as bad. Me and Darren from Supercharger were working at the airport doing freight-forwarding. Picking up boxes, shit like that. Real intelligent stuff. That's how we met, at the airport. It's all his fault.

**T:** What happened from there?

**G:** He got a nice Christmas bonus from his job, bought a drum kit, and said "You're gonna play bass." We went from there and started playing,

the music that we like. You can hear that in The Donnas and The Bobby Teens and the stuff that he does in The Brentwoods [Darren runs the record label "Radio X", the label these bands are on]. I've gone a different route. His is a little more cutesy.

**T:** Do you think The Brentwoods are a better band than The Rip Offs?

**G:** Ha ha! NO! No I don't.

**T:** Do you think their LP is annoying?

**G:** Uh... yeah. I don't like it.

**T:** Do you think it hurts your ears 'cause there's so much treble?

**G:** Yeah, but I don't want to harp on this shit. It's just what Darren wanted to be, and that's why he wanted to break up Supercharger. We broke up in Europe and he was being an asshole, the whole tour, and I threat-

**G:** Darren. Darren writes for The Bobby Teens also. Yet he won't play in any band. Strange, isn't it?

**T:** Did you start Rip Off for fame and fortune?

**G:** Nobody does this shit for fame and fortune, they do it for fun.

**T:** People end up running it out of their apartments.

**G:** Yeah, like I do now. I was still doing air-freight and stuff when Rip Off Records started. You can't make money doing this shit. You have to be real lucky, and I'm basically living off it if it now and I'm lucky.

**T:** How'd you get a hot girlfriend? Was it from being in The Rip Offs?

**G:** Or is she just a relative of yours?

**G:** Yeah, she's my sister. Basically, she was enamored by the best band in the world at the time--The Rip Offs, right?



but I'm not going to sit there and try to copy it like a lot of these bands are doing now; I'm going to sit there and write the same kind of music that

Like all those bands with '77 in their names?

G: Yeah that's a joke, or put Sid Vicious on the cover or fucking put this is dedicated to Sid Vicious. That's like bullshit, what kind of self-respecting band would do that? That's insane! I mean, where's your fucking sense of individuality? You can try to copy the energy, I do that, but you don't fucking sit there and fucking do a Sex Pistols-like cover in fucking hostage handwriting or kidnapper handwriting and write songs about the blank generation. I mean give me a fucking break ... better to just be a stupid fuck like me.

T: So what do you think of the rock n'roll scene right now in SF? Is it pretty big?

G: No. I am not a big fan of most of the stuff around here right now. I'd say it was probably big a few years ago when we had The Rip Offs and Spoiled Brats. The good thing about this scene is you only get so many people into it, and these same people keep doing things over and over again.

T: What about the stuff on Planet Pimp and Repent [other SF record labels], and stuff like that?

G: I can't comment on stuff like that. You know what I like; it's on Rip Off Records. I don't like horseshit, I don't like jokes, I don't like wasting my money on bullshit. I want to hear music.

T: What was that one joke comp on Planet Pimp?

G: Well, it has nothing to do with rock n'roll.

T: Is it being drunk?

G: Well whatever, it's nothing I'd buy.

T: Do you think the SF scene is for burnouts, drunks, and record collectors rather than kids? I mean, all the shows are in bars.

G: You know what the problem is? I mean, I'd love to get around this; I'd love to play to kids. I love that 'cause they are the ones who buy my stuff more than anything, 'cause they love energy. I'd love to find a way to get shows but it's hard as hell 'cause no place wants to have an underage show, and I'm sure as fuck not going to play Gilman. In San Francisco it's really hard. I want to do a Rip Off Rumble where only people under 21 could get in, but I'm having nothing but trouble trying to figure that out. I couldn't do it. Maybe next year I can try to figure it out or something.

T: Why do you hate Sacramento so much?

G: I don't hate Sacramento; it's all right.

T: Somebody said that The Rip Offs would never come to Sacramento again.

G: Actually that's true. We put out one record or LP and we knew other people should be into it. People were too busy coming to see their local band. We would play after the local band, and they would see them and split 'cause they know them and want to be seen. To me it was just a fucking teamster crowd. The girls would just go to see the cute looking guys in the band so they could get laid, and then the fucking

guys are going to see the girls who are trying to pick up on the band. It's a fucking circle of bullshit; they could care less about the music. So, y'know, fuck that! Who wants to play to fucking posers? Who wants to play to people that don't even give a shit?

T: Why don't The Infections have an album out yet? I heard there was a guy from Sacramento in the band.

G: The Infections will be having an LP. We have recorded it and it will be our probably July or August-in the summer at the latest. It's coming up real soon. It's all done; we're doing the cover right now. We did have the original Infections guitar player, Jason, who was also from The Spastics; he's the new rhythm guitar player. So if I hated Sacramento so much, why would Jason be in the band, right?

T: What's the deal on the big Rip Off Records show in May? Is it going to suck?

G: Oh yeah, it's going to suck big time [sarcastically]. It should be fun, man. We've got all kinds of bands; we've got The Problematics, we've got the Chinese Millionaires, The Registrators: one show only, coming to America just to play this one show and going back.

T: Are you flying them out?

G: No, they're coming out. They know they're going to lose money. They don't care; they love San Francisco.

T: I saw them once at the Bottom of the Hill. They were really good.

G: Probably played with The Rip Offs, right? That's when I met my girlfriend.

T: The crowd was out of control that night. People were slipping on beer and there were glass shards everywhere.

G: Yeah, my girlfriend actually cut her hand. I was bandaging it up ... that's how it happened. Anyway, you saw The Registrators before they were stars. You can say, "I was there."

T: When is the Rip Off Rumble?

G: It is Memorial Day weekend, May 23, 24, and 25th.

T: Where is it at?

G: Friday at Bottom of the Hill. Saturday and Sunday it's at the Kilowatt. Friday, some of these bands people may not heard of because some of these bands are brand new. It's a band from Texas called The Illesses, brand new kid band, The Steve McQueens from Germany, The Motards from Austin, and The Problematics. It may be the last time anyone can see The Problematics that close so I suggest you go. And then Saturday, a brand new band called The Spites from Arizona—going to have a single out just in time for the Rip Off Rumble—my band, The Infections, The Chinese Millionaires from Michigan, and The Registrators from Tokyo, Japan. Then Sunday, we got The Retardos ... hey, sounds like a Radio X band! Anyway, The Retardos, a great band, mark my words; a band called The Brides from Chicago; the great Loli and the Chones, and once again for one west coast show only, The Oblivians.

T: Oh wow, last time I went to see The Oblivians at the Kilowatt, I drove down there, parked in The

Mission, The Oblivians cancelled, my car got broken into, the window was smashed, my stuff was out on the street, and as I was driving home, I totalled my car ... so I blame it on The Oblivians.

G: Holy Fuck! That's bad luck, man.

T: Yeah, I was walking around Walnut Creek the entire night. But anyhow, just some stuff to wrap up, are people going to get sick of this rock n'roll/lo-fi stuff and then you'll find yourself having to work at Lookout, or work at Gilman Street?

G: Well, if you really pay attention, and I know you don't, you can see, and I've always stated this, and people may not know this, but I've never been a really big fan of lo-fi myself. What has happened—especially in the early days of Rip Off Records—I didn't know what I was doing. I recorded a lot of the bands, and a lot of it came out lo-fi, but I guarantee you that I wanted it to sound as good as any studio recording. It just didn't happen; I was trying my best. Now I got myself on top of it a little more if you listen to the latest records on Rip Off.

T: You went down to Radio Shack and got yourself a mixer or something?

G: Yeah, there you go [sarcastically]. Well, I'm not recording so much anymore. In fact, The Infections LP—which normally I would love to record anything I do—I had somebody else do it—an outside influence did it so I don't have to worry about it anymore. I'd rather just make the music smoke and not try to worry about being a recording master. So, if you listen to the Loli and the Chones LP, for example ... that's recorded well; is it not?

T: Yeah, it is.

G: Well, what about The Registrators album ... recorded well?

T: Yeah, it is.

G: See, you're not paying attention.

T: It was a general question.

G: The Chinese Millionaires, once again ... recorded quite well; so all the stuff is starting to get better. And you're right, though, because I am sick of lo-fi stuff and I hate fucking bands who do that bullshit. You know, "We sound like shit; we're better than you. We're lo-fi." And any band who claimed they're lo-fi—they're this, they're that—they're a fucking joke, OK? You don't sit here and make all these fuckin' stands on bullshit that's going to be outdated two years from now ... "Yeah we're lo-fi ... we're this ... we're oi ... we're that." You know, it's bullshit. Labels are labels, just play your music, man, and shut the f....

And I guess you get the point ... but maybe not. Is Greg a rock n'roll purist, releasing a bunch of cool records, or is he a modern day Malcolm McLaren? Darren from Radio X and Jon Von: if you are reading this, what is your side of the story? Rip Off Records can be reached at: 581 Maple Ave, San Bruno, CA 94066.

## "amBUSHed..." continued ...

der to buy chicken from Safeway and watch me naked in my house.

So now I am publicity director, I have been for almost a year now, and don't let anyone tell you differently, it is as much fun as hearing stories about Todd pooping in a straight line in his backyard. Cindy is my savior. Almost daily Todd yells at me. Most of the time he has every reason to. He is the most difficult meticulous boss to work for. I mean that the best part about working for him is when he says "Girls can't do that." looks at me to see my reaction, and then runs holding his pants.

So Todd ends up in the trash can sometimes. Is that my problem? I mean it's like you go through the day and you have to field the same questions from everyone "When is the program guide coming out?", "What's the story with the transmitter?", "Why is Todd smelling his fingers?" Plus Todd is in my ear everyday about everything. So you have to break sometimes. I mean you should really see some of the old staff members who come visit the station. They all have glazed looks, much like they lived through the 60's. Plus they smell horrendous. OK I might just be talking about Todd and Rick but it could be pretty interesting to see how they are in two years.

I think the good stuff about the station outweighs the bad. But not by much. Look at all the good friends I've made (and you get to know who your friends really are around here when you wear your George Michael shirt and start telling stories about how you cried at a New Kids On The Block concert.) Look at all the different music I now know about (I'm still learning about why exactly noise is a genre of music. I mean aren't any of you noise fans wondering if the any of the noise artists are out there laughing their asses off at you for buying their noise?) I know how to dj. OK I guess I know how to radio dj. I could never be the next dj Shadow, ok maybe the next dj Scratch 'n Sniff, but never dj Shadow. I have had radio shows since Feminine Discharge, and its okay fun I guess, I usually get too tired to get creative. So there we go. I hope that you have fun reading the program guides, a lot of blood, sweat, and Cindy's lip gloss goes into each page.

By the way I would like to add that it is true, I did meet the lead singer from Bush, Gavin, who apparently is now thinking about getting serious with Gwen Stefani from No Doubt (No Doubt which came out of no where indie ska world to write the single worst adult contemporary song ever, "Don't Speak").

OK so if you really want to know, Gavin is all that. I know all the mendown at the station hate to hear that while they are defacing every HITS, Details, and CMJ magazine that has him on the cover. But he is. Problem is that when my sister asked to take a picture with him, he said "Sure." and was all smiley about it. But when I asked him to take a picture with me, we had communication problems. Apparently he couldn't understand American, and I couldn't understand English. I only got the picture by calling him a big hairy dyke in sign language (I only know two things in sign language: big hairy dyke and I love you, and there was no way I was going to give him the satisfaction...) which he apparently thought meant "Let's take a photo." But he was pissed. I think I can clear this all up when I say that my sister is 14 years old and I am 21. I think he may have thought that I was a little old to be chasing after rock stars with a camera. But who cares really.

Of course the band, Stalker, with their hit song "Star 69," thinks I'm a little crazy when I ask them for an autograph. They're from Sequoia National Park and were on tour in Ireland for a long time. Yep, a band from a National Park. The only time they've ever been played on American radio was on my show.

OK.....SO I'M IN THE BAND. OK so it was from the Sequoia Apartment complex on Sycamore in Davis not the National Park. OK "Star 69" was our hit song because we never figured out how to play any instruments. The only time I played it on my show, some guy called up and told me to "Turn off that crap." I mean come on, I can exhibit some control. I do not play WHAM! (even though I reeeelly want to.) I may know every word to "We're All in The Same Gang" but now I only write to the KDVS Top Ten instead of Rick Dees Weekly Top 40. Yes I have learned.

On a dumb irrelevant endnote, I think you should check out the debut album by The Vegas Beat (Candyass), the new Sleater-Kinney (Kill Rock Stars) and look for an upcoming album from The Lookers (Candyass). Wake me up before Yo-Yo a Go-Go.



**Interview with Steve Eggs**  
noise dude  
extraordinaire via mail.

**Organ Donor:** Tell me a little about yourself, your label, your bands, your music, hobbies etc.

**Steve Eggs:** Hi I go by the nickname of Steve Eggs and I'm an all-around total fuck up. I'm 26 (9/25/70) but I look like I'm around 17.

I work at a total killer restaurant called Hooters. I make good money working there. Plus I'm the kitchen manager. I totally love my job and the people I work with. My label is called Egg Scab Radio and I release C-90 tapes of my band projects and also a few of my friend's projects also. Recently I have started Egg Scab Records and put out a 7" and a CD. I'm saving up to put out my next CD which will be a Pile of Eggs comp CD. All my bands are just small fun things I do as a hobby. The bands I'm in are Pile of Eggs, Schnauzer, Nut Screamer and Minch. There are also a lot of spin off bands from those bands like P.U., God Damm Jerks, 3.2 and Space Bug. I love recording music and playing noise, so in a way my label and my bands are just one and the same. My music I record is fast, slow, funny, not like everyone else, serious, weird, moody, personal, mean. A lot of people call my bands noise which is cool because I think of it as noise also. As for my hobbies, I just collect things; tapes, records, CD's, 7"s, videos. I'm a big time Star Wars fanatic. I collect action figures, Star Wars books, T-shirts, cards. I like going to

the movies a lot, doing mail is my biggest hobby of all. I have about 300 mail friends. I go to a lot of shows and I do a zine called the Scab Mag once a year or so. And last but always first, sleeping is also a big hobby of mine. Sleeping is the shit. I love it. Ok next questions. Sorry to go off on that first one.

**OD:** What attracts you about noise?

**SE:** A lot of things. Noise is 100% free of all trends. Noise comes in many styles and flavors. You've got grind-speed noise, shit-noise, mellow noise, harsh noise. I also think it's cool because everyone that's into noise is also into 100% of other things like death metal, classic rock, 80's glam metal, Godzilla, toys, T.V., books. It's also cool because all of us noise rockers trade tapes with each other. We have made our own little community. We all pass out ads for each other. Noise is a cool world to be a part of. I'm glad I've stuck with it for all these years. I've been part of the noise movement since 1990/1991 and I've met 100's of cool people into noise rock. Noise is not going away, it only gets louder.

**OD:** Do you think that with the advent of your first couple of releases that what you have been doing for years in the underground will slowly change? I mean with all the stuff that goes with a "real" label do you think you will still have the time to do what you have always done?

**SE:** Welp, if you think about it things are always changing. Things are changing right now as you read this. I hope things will change. I don't mind changes really. If you think I'm gonna stop putting tapes out just because I put out a few 7"s or CD's you're wrong. I totally love putting tapes out. Even if I got real big and popular, I'd still be putting tapes out. My label is not a "real" label in the first place. My label is just a tool for people to find

about my bands and tapes. My tapes are more important than the CD's and 7"s because the CD's and 7"s are limited. Tapes are not.

**OD:** Just out of curiosity, what is your take on the noisecore/noise scene today? It seems that there are more and more bands popping up some taking the term "shit-noise" to an obvious extreme. What do you think about it? Are those bands "shitty" or "uncreative" or just noise?

**SE:** I think the noisecore scene is on the brink of becoming a more powerful force. Because death metal is lost, punk rock is rehashed a million times over, all radio bands are lame as

fuck plus boring as hell. And I think noisecore has the potential to step up and become a trend for thousands of assholes. Noisecore is a fun way to meet interesting people and to trade tapes. Shit-noise is both cool and boring. It's cool when shitcore bands get innovative and are aggressive with promoting their stuff. It's boring when shit-noise bands do the same thing over and over and over and try to be like Anal Cunt. It sucks when bands can't think for themselves - and they just do what other bands have done.

**OD:** Do you ever see yourself leaving the underground for any sort of reason? Or will noise and music always be your life?

**SE:** I don't think I could just give up and quit now. I've been into music my whole life. I totally love doing mail, meeting new people, trading tapes, doing interviews, doing zines, going to shows, playing music. I've got too many friends into the same thing. I'll die being a noise jerk. End of story.

**OD:** From my point of view certain noisecore bands are picking up in popularity and I was wondering if you think that noise in general will ever become a huge mainstream genre.

**SE:** Noisecore could become a huge mainstream genre I think. If the right bands become more popular and they stay true to their roots. I don't foresee Merzbow or Anal Cunt #1 hit singles. But I do foresee noisecore becoming more like the 1977 punk rock movement. Noisecore

needs a homebase, a zine - kind of like how punk rock has MRR - but who knows. Let's just stick together and see what happens.

**OD:** What are some of the best noise/noisecore bands you have ever heard?

**SE:** Anal Cunt, Meatshits, Minch, Pile of Eggs, The Earwigs, Traci Lords Loves Noise, Black Mayonnaise, Sockeye, Raised in Meat, Meatshop, Grunt, Glog, Nutscreamer, Decharge, Gestorte, Onachbarn, Calibos, Festering Puke, Herb Mullin, Pissed Off Orgasm, P.U., Butt, Suppression, Captain Three Leg, PCH\*\*W, Lustmord, Orb, Midget Fetish, Black Sabbath and Kiss. And how could I forget the Feces Munchers.

**OD:** Last words?

**SE:** Say goodbye??? Yeah, you're a good guy Organ Donor and a good pal. Thanks for getting me into this mag. It helps a lot. Even though everyone thinks of me as some big time noise person, I'm not. I'm into all music. I'm a real big collector of Jimi Hendrix, Led Zepplin, and Doors stuff. I'm into going to raves and I have a mammoth death metal collection. I'd like to end this interview with just saying thanks to all my mail friends for sticking with me. I've done a lot of things but I'm just getting warmed up. I have a lot of new ideas - be on the lookout for a new Scab Mag, lots of new com tapes, the Pile of Eggs CD and the new Minch 7" in 1997 ok. This has been Steve Eggs 3/97 - stay yourself, get aggressive with your mail and if you would like to give me a mail hello write to me at: 3329 Torrington, Parma, Ohio 44134. And I'll give you more info about the CD's, tapes and videos I have for trade and sell ok. Be cool, later.

After the skank-worthy Scofflaws show at Berkeley Square on February 14, we shmoozed a little with the singer/tenor, Richard "Sammy" Brooks, who is just an all-around nice guy. The Scofflaws are a third-wave jazzy ska band from New York who rip it up live as well as on

their albums--their self-titled debut album and their latest "Ska in Hi-Fi." Since we adeptly forgot a tape recorder, Sammy agreed to let us paraphrase our interview with him.

(Sammy comes back from the bar with a second post-concert gin and tonic and a sly smile on his face. This guy is so slick.)

**Christina (CV):** You guys really put on a great show to night!

**Sammy:** Well I thank you! It's nice to hear that! We love having

support on the west coast. Now we have friends out here like Eric from Radio Noise.

**CV:** Yeah, I just love your ska style--the jazz influence is great. And three saxes--alto, tenor and baritone--that's a nice touch!

**Chris (CE):** And the trombone--that makes four horns! The sound you get together is phat, and that's with a capital "P-H!"

**Sammy:** Yeah, that's kinda our sound. When we started up about ten years ago, I was leading The New Bohemians at the time, and me and Buford [the trombone player] started up the Scofflaws and got some new members. As the band got bigger, our lineup changed. We stuck with the meaty low sax and trombone sound.

**CE:** Wait... The New Bohemians? As in....

**Sammy:** Yeah, I sold that name to Edie Brickell for 500 bucks. (Sammy bends down and shows us his pride and joy--his new sax case. As he

does so, we get a closer look at the large star shaved into the top of his head.)

**CE:** There's something I've been dying to know--does the star on your head symbolize anything?

**Sammy:** Yeah, it's a pseudobiblical reference.... Actually it's just a glamorized bald spot! (laughs) I'm starting a fashion trend. I think everyone should walk around with stars on their heads!

**CV:** Now for a typical interview question. So, where do you think ska is headed? I mean considering the punk and rap infusion, like in those opening bands.

**Sammy:** I've seen a lot of bands pop up recently and then you don't hear about them anymore. We don't do punk, thrash, or hardcore.

**CV:** So do you think ska will become more popular, maybe mainstream?

**Sammy:** Well, ska's always been mainstream depending on what circles you're in. People have always known

about it.

**CV:** So how did you get into ska?

**Sammy:** Hey, it's got a good beat and you can dance to it!

**CV:** So what do you think's contributed to your longevity as a band?

**Sammy:** Drugs, alcohol and junk food!

**CV:** Does that go for you're fans' longevity too?

**Sammy:** Oh yeah!

**CE:** So about your fans--do you find a difference in your fanbase between the west and the east coast?

**Sammy:** Well, sure. Locally in New York it's a different atmosphere since we're playing weekly, while we only make it to California once a year.

**CE:** Looks like we gotta get moving here. So, this was a bad-ass concert and we really enjoyed talking to you.

**Sammy:** Thanks! Yeah, always good to hear from the fans. (As we leave, we see him go up to the bar and order another gin and tonic.)

**THE SCOFFLAWS**

interviewed by

Chris

Christina



# K A I A

On Saturday, February 22, 1997, I got to see **Kaia Lynn Wilson** play in Los Angeles at this little coffee shop. Formerly of **Team Dresch** and **Adickdid**, **Kaia** is now a solo folk singer.

**Denise:** This is not really a question but...why don't you give the readers a brief history of you as a performer? What you've done?

**Kaia:** Well. Starting out in high school, I was in a jazz band. We were called **Second Generation**, and I dropped out when I was fifteen or sixteen, I don't really remember.

And then when I was eighteen I was in a band called **Adickdid**, and we put out a full length recording. And then I put out a single of myself that was put out on **Little Brother Records** in '93. And then in '94 I was in **Team Dresch** and we put out a couple of records. In '96 I put out a solo record. And now I'm on a little west coast tour.

**Alanna:** I was just wondering...um... it's been a while since you've toured as an acoustic musician. How is this tour going as opposed to the one in Europe (with **Team Dresch**)?

**Kaia:** This has been a great tour. Had really great shows and lovely people coming to them. I just moved to Indiana, this is my first big move away from the West Coast, so it's been very nice to see my friends and stuff too. So it's been a vacation tour.

**Alanna:** What else are you doing in Indiana besides writing music and stuff? Are you working or something like that?

**Kaia:** I work at a little cafe called the **Paradox**. It's the only cafe in Greencastle, cause Greencastle's like 8000 people in that town. It's really really small. I work

part time there and then I'm a full time house boy. Cleaning the house. I like to listen to **Phranc** while I am cleaning the house, I don't know why. We have kittens. We adopted two kittens from the **Humane Society**. So now we have kittens. So what do I do? There's not so much fun to be had in Indiana. Really, if I must be mean to Indiana.

**Alanna:** Is there any sort of dyke community there?

**Kaia:** No. Bloomington's okay. This town called Bloomington is about an hour away. It's got lesbians and stuff and we occasionally go there. I don't know what we do for fun. It's hard. Not much.

**Denise:** I know it's a question you probably hate to hear, but what really happened with **Team Dresch**?

**Kaia:** Well I'm not in **Team Dresch** anymore. It's super personal. I guess I just don't think it should be up for public discussion.

**Alanna:** I was wondering why did you choose to add "No Sides" to the new album as the only song from the 7".

**Kaia:** 'Cause I wanted to have more songs on the record and I didn't have anymore. And also because I think that sometimes it's okay to put songs that were only put out on 7" to put them on cds.

**Alanna:** But why specifically that one?

**Kaia:** I don't know. I might even record "My Voice" again and put it on a cd, if I get desperate.

**Denise:** What new bands are you listening to? Isn't **Cinnamon** Imperials playing tonight? I love **Cinnamon Imperials**. Didn't you play with **Motel No Tell** in Portland? How were they?

**Kaia:** Oh, my favorite new band, **Motel No Tell**. They're excellent. They're **Becca** from **Excuse 17** and **Tracy** from **Heavens to Betsy**, and this girl **Jessica**. They

really really rock. I have a tape of theirs; they recorded on 8 track. I like the **Need** too a lot.

They're from Olympia as well. They're awesome. **Alanna:** Would you ever consider putting the song "Lines" on an album?

**Kaia:** I can see that you have an ulterior motive. No, No... You want that song on a cd? You like that song? Wait

"Lines"... it's on a cd.

**Alanna:** Yeah, it's on the **KXLU** compilation. **Kaia:** I just didn't know if people like that song or not. I have a hard time judging whether its good enough to put on another thing. I know that people like the "No Sides" song 'cause they've told me that.

**Elizabeth:** Whose voice is in the beginning of the song "Julie of the Wolves" (on the new album)? The little girl's voice?

**Kaia:** It's me when I was ten.

**Alanna:** Ok, so you read **Julie of the Wolves** when you were younger, and then **Rubyfruit Jungle** when you got a little older... What kind of books do you read now, or are you reading, (Kaia grimaces.) I mean...uh...Is that a hard question?

**Kaia:** Hard question (laughs.) I'm trying to read. I'm really bad at getting through a book for some reason. Right now I'm trying to read **Sula** by **Toni Morrison**. I want to read all sorts of books. I really like **Bell Hooks**.

**Alanna:** What song do you like to play most?

**Kaia:** Probably the butt song. Most of the time its really fun 'cause

people think it's funny. I think that some people are offended. And then some people are kinda' confused because everything else seems so sincere and sweet and then I start singing about buttholes.

**Alanna:** At this stage, do you think you'll continue to go with an acoustic thing or do you plan to get back into harder stuff?

**Kaia:** I am going to be in a band, but I don't know. It's a future thing. I like to be in bands. I want to be in another band. But I will also be "putting myself out." I'm going to start a record label and put it out myself. Hopefully next fall. At least an EP. You know, like a six song thing. Maybe a limited ten inch. I love ten inches.

**Alanna:** Are there a lot of record labels in Indiana?

**Kaia:** I don't know any, I don't even know any bands. There's not any scene there.

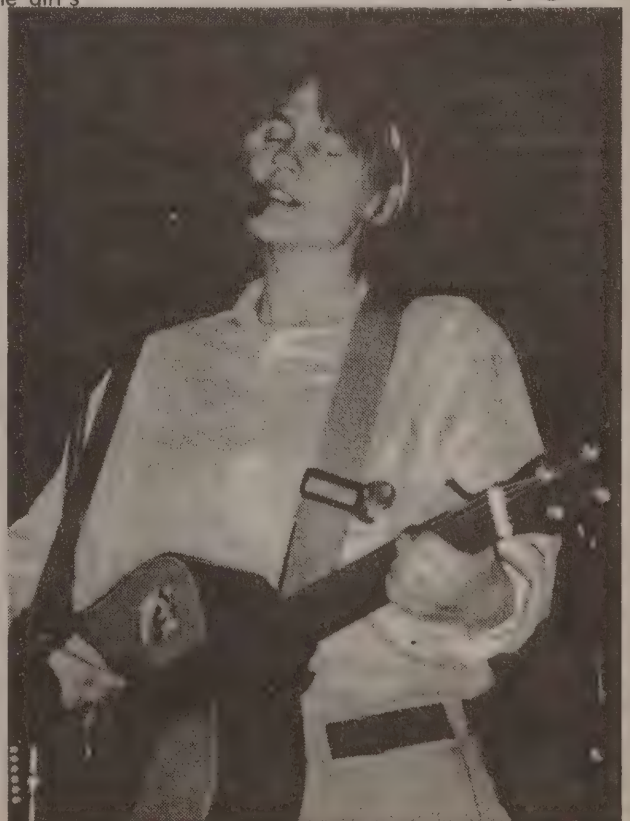
**Alanna:** As far as the songs you covered when I saw you in LA...I knew you were a **Smiths** fan, but I had no idea that **Better Midler** was a staple...

**Kaia:** I've been a **Bette Midler** fan for a really long time like my parents had **The Rose** album and when I was little I used to love listening to that.

**Alanna:** What other big name musicians do you like? **Depeche Mode** and...

**Kaia:** Well, **Depeche Mode** yes... Right now I'm just a little tiny bit obsessed with **Alanis**

Continued on next page





Aftermath Records and spend lots of money buying large amounts of records. So, of course all my shows on the radio were loud, fast, punk rock shows. For a very long time my radio shows were either 3:00 AM to 6:00 AM or 12:00 AM to 3:00 AM and by this time I was going to college and working at the auto repair shop on a part time basis. I had originally wanted to go to college and study industrial design and mechanical engineering. But in the years I had worked at the auto repair/mechanic shop I had damaged my hands and had developed severe joint and nerve problems in my hands, and I couldn't draw a straight line or write neat to save my life! (I still can't) I had also damaged my eyes by getting battery acid in them, so I realized a career in industrial design was probably not going to happen. I'll have to admit it was getting involved with KDVS that led me to my fateful decision as to what to do. I ended up studying electronics, most notably, radio communications electronics. So I can place the blame of my getting into radio engineering squarely on KDVS. As the years went by I continued to do punk shows on KDVS and I went to a lot of punk shows. I even helped out at a club that put on punk shows called the Vortograph. It was located at 15th and C streets in Sacramento. It was at this club that I met the famous Jerry Perry as he was helping out at the club as well. Of course this was long before he reached local fame as the founder of the Cattle Club and *Alive and Kicking*. I also became chief engineer at KDVS for a couple of years as well as being a DJ.

I had moved up in the ranks and I was content doing punk shows on Friday or Saturday nights for many years. But, as we all know, life can have many twists and turns. Well, I was getting older. I was out of college and working a regular job. I was starting to realize I could no longer be an angry youth. I still loved punk music (and I still do) but I was beginning to feel like I didn't quite always fit in with the punk philosophy. Lets face it, I was approaching my 30s. I had a regular job and I liked fancy European cars, not the things most punks are into! Punk also seemed to be changing a bit to a style that I didn't seem to care for so much. It's very hard to explain just exactly how I was starting to feel toward punk rock at this time, but let's just put it this way: when you see a compilation CD of punk rock love songs you know things have changed radically since the early days!

I'll have to admit that there have been times in my life when I have had severe lapses in my judgment and I had one of these lapses when I decided to rent an East Davis Shit hole Duplex with a friend and fellow KDVS DJ. Now, don't get me wrong, I liked my friend/roommate but I hated the place. It was a slum, and the people on the other side of the duplex were small-time drug dealers and big time crank-users. This was a real low point for me and this was the time I finally said enough! I can't keep playing punk. I can't be a punk. I can't stand this "low rent life style." I was really depressed. I took a bit of a break from KDVS for a while. I loved KDVS and all it stood for, but I knew I could never go back and keep playing the same punk stuff; I had to move on. My roommate ended up leaving after about five months to take a job in San Francisco. I was left with seven months on a year's lease for that shit hole duplex. I would hate going home to that place. I was always greeted by some strung out guy as I parked in the driveway. I would go inside and turn on the stereo and leave it on all night to drown out the druggie neighbors fighting, because like all crank users they would get extremely paranoid with each other and get in these huge fights. So I'd leave KDVS on so I wouldn't have to hear this crap going on next door. Well, one Wednesday everything changed for me. I came home and dutifully turned on the stereo as I always did and I was lying on the couch reading a magazine article about some weird European car stuff but my attention kept drifting to what was on the radio. I didn't have it very loud at this time but I could hear that this particular music had a really strong beat to it and this really cool distorted human/machine vocals. So I stopped reading and turned up the stereo REAL loud. "Yeah", I thought, "screw those stupid neighbors, now is my chance to wreak some revenge and listen to a new kind of music that was grabbing me by the ears," just like the original punk music had done so many years before.... So I'm sitting there wondering who these bands are and who is the DJ playing this stuff.

So finally after what seemed a very long time the DJ comes on the mic and it's this woman who calls herself Krista, and she calls her show "Industrial Noise Control/Torture Tech Therapy" and she kept calling this music "Industrial Music." From then on I would make it a point to always listen on Wednesdays and tape Krista's show. I would listen to those tapes over and over to try and learn about the bands and the music. I think I finally called her during her show or something like that. I was a bit intimidated by her at first as she sounded extremely intelligent and sounded very tough at the same time. Despite being slightly apprehensive about talking to Krista, I realized I had found a type of music I could really get into. So I started to come down to KDVS again and listen to "Industrial Music." I didn't have a show then, but one day Krista let me "sub" for her when she couldn't do her show.

I had a great time playing industrial music and having all these really cool people call me up and make requests for industrial songs. I began to realize I could relate more to the industrial scene. I also liked the technology/electronics theme that always seemed so prevalent in industrial music. I finally ended up getting a show on KDVS again this time playing industrial music. So I can honestly give Krista and her industrial music show credit for getting me involved in KDVS again. So once again I'm on Friday nights (alternating) playing industrial music. I'm also discovering all these little "off-shoots" of industrial music like "darkwave," "hard techno core" and even Gothic music (yes, I do like gothic music and the gothic scene as well). I am glad to say that the ranks of industrial DJs down at KDVS has grown to a respectable number now. I'm glad I'm back at KDVS playing industrial music, I think I found my "niche."

## Kaia Interview Cont....

**Morissette.** Teeny bit obsessed. That song "You've Already Won Me Oooooover"....Let's see. I don't really like her music. But she's a really fascinating person to me. You know being a lady, she has a weird voice. She doesn't have a super normal girl voice or something. It's weird. But she's the most popular girl singer right now. I don't think anybody beats her.

**Alanna:** Denise told me that you were an Ani DiFranco fan. I read that she has a real problem with her fans who are being a little obsessed. And I know that there's a web page called "Kaia Krazy". How do you feel about that?

**Kaia:** Well, I feel it could cross a certain boundary like a stalking boundary and it wouldn't be okay. I've looked at the web page before and I kind of just can't look at it. Not that I'm offended but it's just too weird. I think it's good that girls have girls to look up to and be obsessed with because I was a girl who was obsessed with girls when I was little, but I felt that it was totally not okay to do that. But this is an okay thing. You're getting back like this sort of validation.

**Alanna:** Who are your idols?

**Kaia:** Mostly my idols are my friends. Like my girlfriend. It's sort of silly but as far as just in general...

**Alanna:** Phranc?

**Phranc:** Phranc? Yeah. I have people I like a lot who I look up to. I don't necessarily idolize them in this way of putting them

up on pedestals. I definitely look up to and get inspiration from and completely admire all my friends. There's lots of other people too and I could list them off but...

**Elizabeth:** Who did the cover for your album?

**Kaia:** Rachel Carnes...she's in the Need. She used to be in Kicking Giant. I think it's really brilliant.

**Alanna:** I have a Team Dresch related question. Who is "She's Amazing" about?

**Kaia:** That song was basically written about women authors in general like zines, fiction, non fiction, novels...Women writers. Nobody in particular. Is that boring?

**Alanna:** No, I just thought it was maybe Gloria Steinem or someone.

**Kaia:** Or Tonya Harding. I do like Tonya alot. I really do.

**Alanna:** While we're on this topic... how do you feel about Melissa Etheridge?

**Kaia:** I like Melissa Etheridge, she's great. I don't necessarily know all her music but I really appreciate and am really happy that she's come out and been so awesome about it and is having a baby. Very exciting.

**Alanna:** Why did Adickdid fizzle?

**Kaia:** That's personal again. It's tough to be in a band. It's tougher than one might think.

**Alanna:** OK, this is off topic and might be a weird question, but is Kaia a family name?

**Kaia:** Where did it originate from? My mom, in the sixties, was a kindergarten teacher and she had a girl in her class named Kaia who was just a totally sweet little pretty girl. Then she had me, this total fucking tomboy from hell. But she named me after her.

**Alanna:** Where is your future going beyond the record label you're starting?

**Kaia:** I hope to sell out in '97. (laughs) I'll update everybody about it. I'll put it up on the Kaia section of the web page about how exactly I'm doing that. I'm working on it right now though.

**Alanna:** OK, another off topic question, but what are your favorite movies?

**Kaia:** Um...God...I have some problems with this movie too but I really like the *Color Purple*. I think there is some amazing acting in it and an amazing book originally. Steven Spielberg directed that right? I like the *Jesus Christ Superstar* movie.

**Alanna:** Have you seen the play?

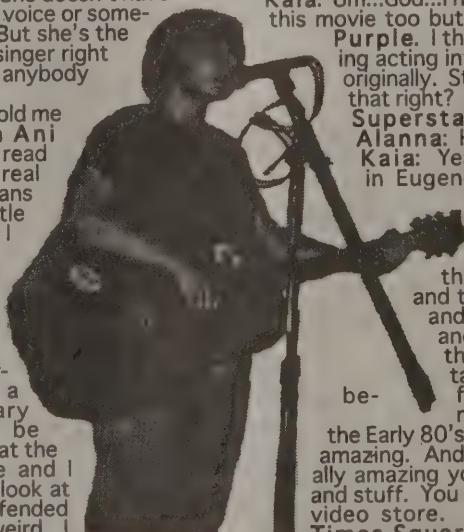
**Kaia:** Yeah I have seen the play in Eugene when I was in high school. OHH, *Times Square*. Duh. Have you seen it. It's about these two girls and they're basically in love and they're in New York City and they're total punkers and they call themselves the Sleaze Sisters. Its totally like this weird riot girl fore riot girl kind of movie. It was made in the Early 80's and it's so romantic and amazing. And the soundtrack was really amazing you know *Patty Smith* and stuff. You can find it in your cooler video store. Absolutely go see it. *Times Square*. Oh its great, it's such a love story. I mean it doesn't go quite to that level but it's sooo obvious. Its really good.

**Alanna:** Ok I think we're done. Is Phranc your favorite folk singer?

**Kaia:** Yeah, Phranc's my favorite folk singer. I also like Joni Mitchell, but Phranc really speaks to me.

**Alanna:** Thanks so much for talking with us.

**Kaia:** Thank you, that was fun.





Here's some reviews of some of the ragga-related LPs that dropped in 1996... if you disagree with my opinions, well, boom bye boom on a batty boy head. If you happen to agree, give me a call during my show and I'll see how many of 'em I can mail out to you, know what I mean? Have fun visiting the record store after reading through this shit!

**BOUNTY KILLER** - "My Experience" Bounty Killer crosses over into the U.S. market with this 20-track CD on the notorious VP records. Like I said, 20 tracks! Definitely worth shelling out \$11.99 for...it's got guest appearances from Wu-Tang's Raekwon to reggae greats like Dennis Brown. Bounty Killer even teams up with his arch-enemy **Beenie Man** on one of the album's better tracks. Look out for classics such as "Fear No Evil" and "Benz or Beamer."

**MAD COBRA** - "Mr. Milkman"

Mad Cobra comes back hard on this album which features classic dancehall style accompanied with a few hip-hop crossovers and some "Flex" type slow jams. Look out for tracks such as "Honey & Money," "Big Long John," and "Splash." This LP could mash up anything from a reggae dancehall to a hip-hop session. Courtesy of EMI Records.

**DAMIAN "JR. GONG" MARLEY** - "Mr. Marley"

One of Bob Marley's youngest sons breaks into the scene with this ragga/roots collage named after his dad. **Junior Gong** is as versatile as it gets, coming off hard in a dancehall technique in classics such as "Old War Chant," but proving himself smooth in newer tracks like "Party Time." Be sure to look out for the song "Mr. Marley." This kid deserves to carry on Bob's name. This LP is on the Ghetto Youths label.

**CUTTY RANKS** - "Six Millions Ways To Die"

Cutty Ranks, the man with the rapid-fire delivery, notorious scar on his face, and unforgettable scowl, is back on the scene with a new LP on Priority Records. Look out for cuts like "My Woman" where he teams up with **Barrington Levy**; "Bush Tonic" is another tight track featuring Cutty's old techniques matched up with today's synthesized dancehall beats. Then there's always the remix of his classic "Who Seh Me Dun" to tide you over if you're still not satisfied.

**RAGGA RAGGA RAGGA 8** (dancehall compilation)

Whoa...this 18-track comp is loaded with dancehall killers...this will definitely mash up your sound system. "Yaw Yaw" by **Beenie Man** and "Model" by **Bounty Killer** were chart toppers; up and coming toasters like **Frisco Kid** shine on tracks like "Serve Me Long," and **Chuck Fender** sounds chillingly close to **Bounty**

**Killer** in the boom shot, "It's Me, It's Me." The "Ragga Ragga" compilations are known for their insane sound effects, ripping basslines, synthesized beats, and controversial topics, plus they feature tracks that get released as singles way after the comp gets released. My favorite track on this comp has to be **General Degree's** song "Woa Woa," an uptempo rehash of **Barrington Levy & Bounty Killer's** smash hit "Living Dangerously." Distributed by Greensleeves Records.

**GREENSLEEVES SAMPLER 14** (reggae/dancehall compilation)

This compilation is more diverse than the "Ragga Ragga..." series, featuring more old-time reggae greats, a wider variation of reggae sound, and singers as well as DJs. Jamaican DJ **Anthony B's** inflammatory track "Fire Pon Rome" is featured on this collection as well as **Brown Sugar's** classic **D'Angelo** cover "Sensimilia Babe." Other great songs are **Mutabaruka's** "People's Court II" and **Mykal Rose's** smooth "Where is That Love." Another conscious track is "Mama Cookin'" by chart-topping artist **Merciless**. Like the title implies, this collectable is available courtesy of Greensleeves Records.

**EAST COAST VOLUME 2** (ragga compilation)

This is one of those classic compilations where a broad range of contemporary artists perform over the same beat, each one transforming it in their own unique style. Artists featured include dancehall greats such as **Beenie Man**, **Bounty Killer**, **Spragga Benz**, **Merciless**, and **Mad Cobra**. DJs such as **Lady Saw**, **Daddy Lizard**, and **Frisco**

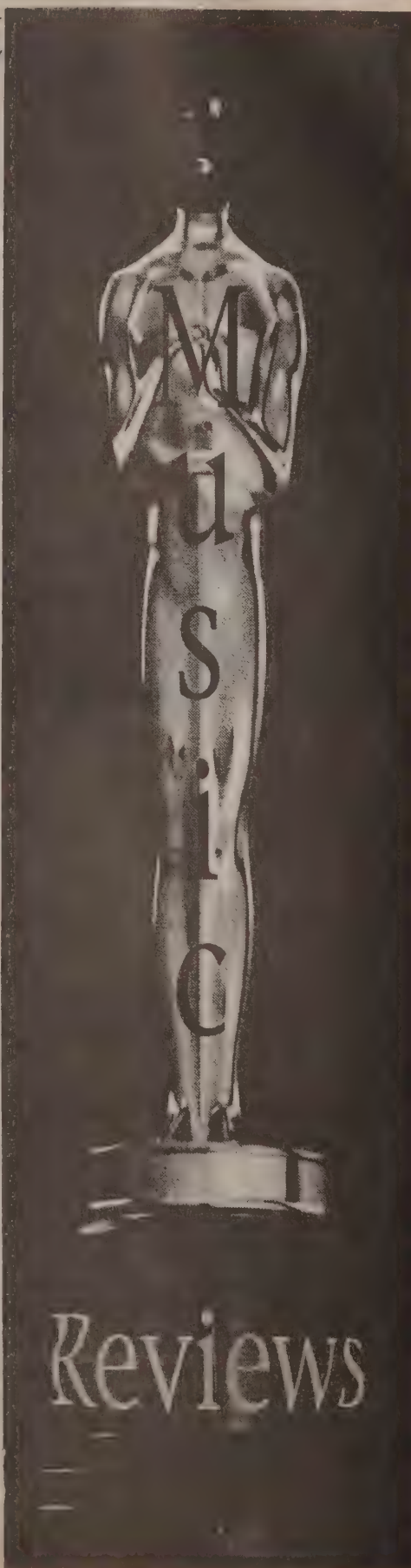
**Kid** are on the uprise, rappin' over the unforgettable beat from "Benz or Beamer" or "Ole Gallis," both chart toppers for months. Available on E.C. Records.

**REGGAE GOLD 1996** (reggae/dancehall compilation)

The "Reggae Gold" compilations have always featured classics. The 1996 version, distributed by VP Records, is no exception, featuring the hit "Night Nurse '96" by **Gregory Isaacs** and **Lady Saw**. **Lady Saw** makes another appearance in "No Long Talking." This comp also features the classic "Murderer" remix by **Beenie Man** and **Barrington Levy**, as well as appearances from **Bounty Killer**, **Luciano**, **Admiral Bailey**, and **Mikey Spice**. **Shabba Ranks** also made a comeback with the hit "Heart of a Lion." This is a collectable — don't miss out.



by Leo Rankin



Reviews





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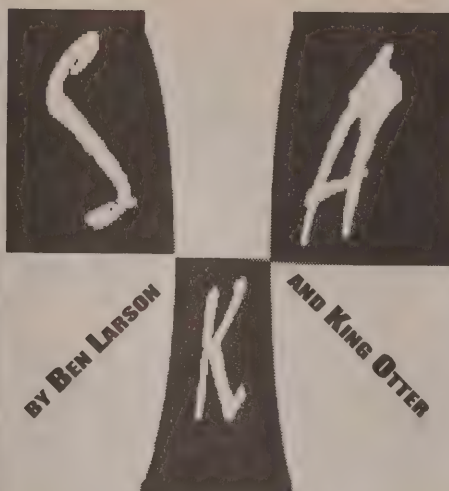
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### The Bluebeats "Dance with Me"

Way good rocksteady rootsy stuff. Even though they look like those middle-aged, racquetball enthusiasts haunting the Rec Hall, they do deliver the goods! For the most part, they're the East Coast's answer to Hepcat. But then at the end of the disc they do some "crappy dub stuff." All of track 15, "the Yaya Dub," should have been left on the editing room floor. USDA Grade A. (Moon Ska Records, P.O. Box 1412, Cooper Station, NY, NY, 10276)

### The Blue Meanies "Pave the World/F.O.R.D." 10"

Labeled ska by local know-nothings. But more than ska, more than music, an intense paradoxical listening experience stretching the barriers of the third wave genre stretching your left lobe right and right lobe left imploding your brain in a good noisy way. USDA Grade Unusual. (Thick Records, 916 N. Damen, Chicago, IL, 60622)

### Dr. Raju "Cuts Deep"

Australian ska for swingers! Better than the Porkers or those Fosters' oil cans of beer. The "crappy dub stuff" here doesn't make us jump up and down, or howl like dingos, but some good stuff nonetheless. USDA Grade B. (c/o David C. Moore, 65 Cairns St., Riverwood, NSW 2210, Australia)

### Javachrist "Songs to Confuse Slam Dancers" 7" EP

2 ska tunes/2 pop-punkers. When they get going they can be like an ice-cream sandwich on a hot day, relaxing, or maybe the kind of stuff to smash your television to. USDA Grade B. (House o' Pain, P.O. Box 12086, Nashville, TN, 37212)

### Less Than Jake "Losing Streak"

I'm really glad that their new label, an unnamed major, didn't turn them into "GD." LTJ, similar to sex in the mud, are sloppy, dirty, and very fun. The chant-along choruses had me embarrassing myself, singing along to the good tunes, at stoplights around town. Punks really doing a good job at ska-like stuff. USDA Grade A.

### Liberator "This is"

Yup, the word on the ten streets of Davis is that this is the first third wave Euro ska album that Ben's ever liked! Most contemporary European ska bands, when singing in English, yodel about dumb themes. These guys thankfully don't. Please don't devolve, guys. USDA Grade B+. (Burning Heart Records, Box 44170148, Orebro, Sweden)

### Magadog "DUI-N-I"

The singer's voice sounds like he's got tartar control toothpaste up his ass. This is not a desirable trait for a ska band. Musically they have improved from their last album, but the lyrics are banal. USDA Grade D. (Moon Ska Records)

### The Peeps 7"

They will pump you up and make you feel like that carefree air guitar playing skankin' thirteen year old all over again. These guys--composed of Liberty Caps and Jawas members--play sloppy poppy floppy ska punk. Not musical geniuses, but obviously good at having fun. USDA Grade B. (Nations of Kids Records, c/o the Peeps, 7614 Ensley Dr., Huntsville, AL, 35802)

### Punch the Clown "Each Sold Separately"

Putting our pro-Davis ska biases aside for a while, this poppy stuff isn't bad. Some new stuff, and some old stuff recorded over. This album is an improvement over their debut, but a little too overproduced for us. USDA Grade B+. (Raj Records, 321 South Main St., Sebastopol, CA, 95472)

### The Supertones

Uhm, gee that's an annoying guitar tone. And guys, less Christ, more ska! This CD is nothing but a brimstone and hellfire sermon over an upbeat. Musically and lyrically way unrud. I have heard, however, that they kick out the jammies live, but do open a prayer session in the middle of their set. USDA Grade F. (Tooth & Nail, P.O. Box 12698, Seattle, WA, 98111-4698)

### V/A - California Skaquake 2: the Aftershock

Moon returns to California with this comp. Some great tracks from Venice Shoreline Chris, Ocean 11, Chico & the Hornets, Los Hooligans, Checkmate, Sacramento's very own Filibuster, as well as future trendoids and No Doubt-wannabes Save Ferris. And like most comps some undesirable stuff from Undercover S.K.A. (eek, please don't request them!), Lone Raspberry doing the Gwen Stefani styling, Melting Pot, and Mealticket. Mealticket now sounds like a metal glam band! USDA Grade B+. (Moon Ska)

### V/A - The Return of American Skathic: The Midwest Strikes Back

The 4th installment of this series is just like any other Skathic. You know what you're getting, some weiners. Great stuff by the Adjusters, the Articles, Greenhouse, Hubcaps, Spectre, etc. But yeah there's some poop too. So be forewarned, don't step in it! USDA Grade B. (Jump Up Ska, 4409 1/2 Green view, Suite 2W, Chicago, IL, 60640)

### V/A - Roots, Branch and Stem

Another great neo-traditional comp in the vein of Steady Beats' awesome SKAauthentic. Lately, the most positive trend in the ska world has been the proliferation of rootsy, mosh-free, dance-friendly, good-time stuff. Keep up the good work, dudes. USDA Grade A. (Stubborn Records, 504 Grand St #F52, NY, NY, 10002-4101)

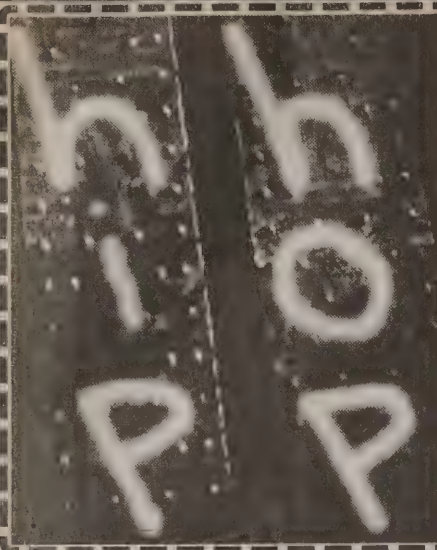
### V/A - Saturday Matinee: Skank For Brains

5% ska, 15% pop punk, 80% music for you little grade school brother. The only thing redeemable here is Arizona's Kongo Shock. USDA Grade D+. (Beach Records, 1230 Market #135, San Francisco, CA, 94102)

### V/A - Skandalous: I've Gotcha Covered

All of the good tracks here, by the likes of the Toasters, the Skatalites, and Skavovvie & the Epitones, can be found on their albums. The best song here is the not so easy to find Jinkies cover of the Scooby Doo theme song. USDA Grade Not Taken - E. Coli count too high. (Shanachie)





By Leo Rankin

this is going out to all of you people who think you know about hip-hop...all those people who started listening to hip-hop when they were in the tenth grade...yeah, if you happened to be in Kenya in '83, you could find me bobbing my head to run-dmc...anyway, i thought i'd just give some unbiased, open-minded reviews of hip-hop material that came out in 1996...so see if you can get any of these on clearance at amoeba records!!!

#### GHOST FACE KILLER - "Ironman"

Wu-Tang members tend to release good products...this LP is no exception. However, in my opinion it has not surpassed the level of "Enter the 36 Chambers". I would say Raekwon had the tightest solo Wu joint to date, closely followed by the GZA and Ghostface. Despite dope cuts like "Assassination Day" and "Daytona 500", people who've been following the Wu-Tang since 1992 would probably say that this is good, but not the best. Cuts like "Motherless Child" and "Winter Warz" had already kind of lost their novelty by the time the LP dropped.

#### DA BRAT - "Anotha Tantrum"

Da Brat has grown older and is cussing more. She even "ganked" a beat from Akinyele, which I could almost forgive her for 'cause the beat is so tight. This LP reeks of Jermaine Dupri-type beats...so if you're down with So So Def check it out. Not worth stealing from Tower; but it went for \$4.99 at Amoeba. I think it's on the same level as her last one...which did better than gold, I believe. Do record sales account for skills? Hey...what do you know?

#### MAKAVELI - "The seven day theory"

Before you go ahead and skip this section, you must remember that 2pac usually has some quality material on his LPs...even "All eyez on me". I liked about 5 or 6 tracks out of 12; the rest were just some over-synthesized beats with frustrated vocals. Apparently about 300,000 people like this stuff; chances are, you might, too. I'd rather be caught stealing "Ill Na Na" from the Wherehouse, though. Makaveli's team-up with JoJo and K-Ci spelled mainstream on the track "Toss It Up".

#### A TRIBE CALLED QUEST - "Beats, Rhymes & Life"

To be perfectly honest, this album is not up to Tribe's par. At least 6 of the tracks sound too much the same. "The Hop" is classic Tribe material; "I nce again" is just i-i-ight; "Stressed out" is pushing it. Don't get me wrong—this is a good album compared to what's out today; they just haven't outdone "Paths...", "Low End Theory", or "Midnight Marauders".

#### DE LA SOUL - "Stakes is High"

I've been following De La since 1988, which is surprisingly farther than the average college station hip-hop DJ (the kind of people who put De La in wide rotation today). This album has taken a step back toward the right wing of rap instead of maintaining De La's position on the left. During too many tracks I was thinking, "These boys sound like typical New York MC's". Their collaboration with Zhane stood out, however...but where are the skits? Where are the fat ladies wanting their demos heard? Where are the Japanese lyricists from Long Island? WHERE ARE THE BITTIES IN THE BK LOUNGE?!!! To sum it up; this album is slightly alternative to the NY mainstream but not up to De La par. If someone offered it to me I'd take it...otherwise I'd pay some junior high punk to gank it.

#### RAS KASS - "Soul on Ice"

Whoa, Ras was on feature at Tower Records...I'm waiting for some money so I can get this LP. Throughout this album you get the constant feeling that the delivery isn't exactly matching the beats. Production gets "ill" in the track "Marinatin" while Ras Kass goes off in "The Nature of the Threat". Is it worth the \$12.99? I'd say yes if someone left a fiver lying in the parking lot outside the record shop. Watch for the remix of "Soul on Ice", too.

#### E-40 - "Hall of Game"

Sadly, I'd rather buy B-Legit's "Hemp Museum" than "Hall of Game" if I wanted more of that "In a Major Way"-type funk. The beat production is tighter than E-40's last LP; no one can match that style of delivery; but to people like me who dig faster beats on the whole, this album is a little slow on average. "Rapper's Ball" and "The Million Dollar Spot" showcase some of that old-school E-40 type flavor, though. This is the '96 equivalent to "The Mail Man", I guess. His cover of "Things'll Never Change" is strictly average for E-40's par.

#### OUTKAST - "ATLiens"

If you see a copy of this on CD for less than \$10, don't hesitate to spend that cash. This is undoubtedly one of the top LPs of '96. Big Boi and Andre have settled into their niche and can safely expand in their realm of down-south flavored funk on the space-age tip. The "Elevators" remix was tight; cuts like "Jazzy Belle"

#### by Kenny Williams

#### REDMAN - "Muddy Waters"

Redman Definitely has returned to grab hold of the underground funk once again. There was a question as to whether the funk doctor spot would be able to return to the basis that brought the world "Blow your mind", with his third release "Muddy Waters" those questions have been squashed. The album consists of 23 tracks, with of course the infamous Reggie Noble interludes. There are a few tracks that recycle the beats used by other artists (i.e., Da Bump & the first interlude track), but the EDouble(Erick Sermon) definitely comes creative on the other tracks. The standout tracks on the album include; "Pick it up", "Do what cha feel", "Creepin'", "Soopeeman Cuun 3", and "It's like that". Method Man offers up a gem of a guest appearance on Do What cha feel with rhymes like "Time 4 Some Achin, While Dreamin About Toni Braxton") for all those who saw the Billboard award they feel him most definitely. The most surprising songs on the album has the be "creepin". Red states "A Song From the East Coast Made for the West Coast" with a beat that you would expect Kurrupt to jump out. Red shows his diversity by altering his flow over the slow cryptic beat. Also one of the most asked questions over the past year has been "what happened to K-Solo?". Well he comes back strong to bless the song "It's like that". This album is packed with flavor from old EPMD, to new styles for the Def Squad. Simply if you are a fan of the Red, and were waiting for him to return to his top form "Muddy Waters" will definitely satisfy your musical palette.

and "Wheelz of Steel" guarantee head-bobs. When I heard the track "Wailin" I wanted to jet to Target to see if was still on sale. Like Tower says: this LP is definitely a "Sho'-shot" (ha! ha!)

#### DRU DOWN - "Can You Feel Me?"

This is not typical pimp-style Oaktown hip-hop...I believe Dru Down has improved in overall quality, beat production, delivery, and off-the-wall sound effects since his last album. The track "Playa For Real" was even featured on a soundtrack; he even goes old-school with the title cut "Can You Feel Me". Playerisms like "The Game" and "Breezy" will generate head-nods and necessary stares if bumped from the trunk of a Geo tracker in East Oakland. This goes to show how many Bay Area artists are stepping up quality compared to the New York standards.

#### CHUCK D - "Autobiography of MistaChuck"

Chuck D's unofficial solo joint, which I deemed much better quality than the last Public Enemy release (Muse Sick 'N Hour Message) but still lower than his personal potential. After following P.E. since 1986 it's been sad seeing them degenerate to such levels. Chuck drops invaluable knowledge over many noise-laden beats...some of them have strong soulful bass and clearer treble. I think hard-core P.E. fans ought to give this a try...songs like "NO", "Endonesia", and "Paid" belong in your collection.

#### RICHIE RICH - "Seasoned Veteran"

What is up with this Bay Area resurgence? I would say, compared to what has been released in the hip-hop world within the last six months, that this is a decent album. Richie Rich teams up with the Luniz in "Questions", featuring a tight beat and good sample for a bassline. This LP has got the underplayed Oakland sound which commands more respect. The team-up with DeWayne Wiggins in "Pillow" was a good move; Richie Rich's vocals plus a tight beat matched with eerie sound effects make for considerable effort. Shelling out \$10 for this would not be a bad move.

#### DELINQUENT HABITS - "Delinquent Habits"

Hailing from "East Los", these MC's deliver decently over Sen Dog-type beats — a mix of good bass, trippy sound effects, and old-school latino background music. One could say that this is almost a derivative of Cypress Hill without B-Real's influence. "Tres Delinquentes" was the Herb Alpert-laden hit anthem that brought this crew into the spotlight...but tracks like "I'm Addicted", "Juvy", and "Another Fix" make this shit worthwhile. The track featuring Hurricane G, however, was a waste of a great beat and melody. See for yourself.

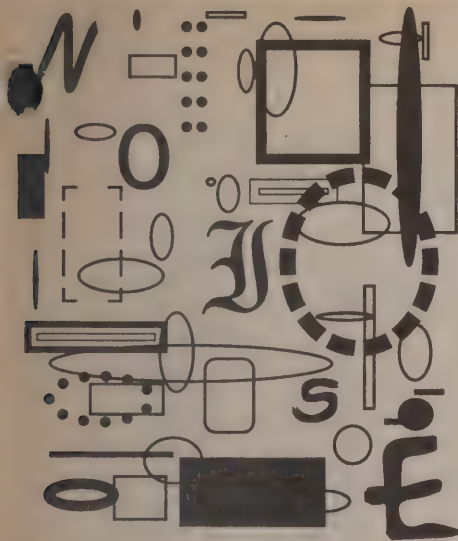
#### XZIBIT - "At the speed of life"

At first this LP sounds like it's the Alkoholiks minus a little something...but what? Xzibit's raw voice guarantees tight delivery, plus the star producers hooked up some fresh beats...good sound effects too. Even though it was a hit, for some reason I didn't like the orchestral sound effects in "Paparazzi". Saafir and Ras Kass are featured in "Plastic Surgery"; the track "Hit & Run II" was my favorite. "The foundation" was just illight to me...if you like loud, hard beats, raw vocals, e-swift type production, and LA type conscious lyrics, this is for you.

#### NINE - "Cloud 9"

I'd say this album is just as tight as the last one, but the novelty has worn off for that reason...the first one came first. This LP features King Just, Bounty Killer, U-neck, Smoothe Da Hustler, and 3Hd eye. The cut "Lyn King" was decent for east coast standards; I thought "Tha Product" was undeniably dope on all aspects; "Richman Poorman" stood out amongst most mediocre production. Overall, I'd pick this up. I just happened to run into about a dozen G right now, otherwise...you'd have to be a considerable Nine fan to decide.





Fuzz Surfing", and "TV UFC" (You know this is from Japan!). You can find this on *Dustbin Records* (103 on's House 1-6-15 Takada, Toshima-Ku Tokyo 171 Japan) [JK]

**Fuxa/Orange Cake Mix Split 7".** One excellent release. **Fuxa** and **OCM** bring tunes which belong on a shoe-gazing-indie show more than anywhere else, and **OCM's** 'Fast Food Part 2' sounds like a cross between an infantile **Negativland** meeting **Bardo Pond** and details the adventures of drive-thru-virgins. (Fans of **OCM** should also make a point to pick up the **OCM** 'Observations of Tomorrow and Today', a 12" ep limited to 200 copies out on *Blackbean and Placenta Tape Club*, 1322 Meadowbrook Ave., Los Angeles, CA, 90019). Pick up this **Fuxa/OCM** split on white vinyl through *Astro Lanes* (POBox 725161, Berkeley, MI 48072) [JO]

**Hanatarash - "Total Retardation" 7".** Good 7" release from Eye who, on this release, seems to be trying to incorporate as many different sources as possible and shove them all together to fill up the least amount of time. Completely insane, keeping no rhythm and maintaining no order. Remarkably, though, it all comes together for a very solid release. Available on *Vinyl Communications* (POBox 8623, Chula Vista, CA 91912) [JO]

**Hanatarash Tribute CD -** This CD is a tribute to one of the greatest, completely wacked, psych-noise bands in the history of the universe. **Hanatarash** awes the brain child of Yamatsuka Eye of the **Boredoms**. Literally translated from Japanese, **Hanatarash** means "hanging boogers." When you try to picture this, think back to all the old anime cartoons and the children running around with boogers hanging from their noses, swinging and sloshing all over the place, but never quite falling off. With that out of the way, you can imagine how thoroughly insane this compilation is. Bands that deserve to be highlighted are **Brently Pusser** (Ubzbu on downers), **Emil Beaulieu**, **Faxed Head** (the cripples from Coalinga), **Miss Murgatroid** who does a mindblowing cover of "No Noise" with only an accordion (you'd have to hear it), and a very disjunct **Greg Freeman** who sounds like a more mellowed out version of **Masonna**. The tracks on this CD can be found in the same order on the **Hanatarash** "2" LP on *Alchemy Records*. The illustrations by the members of **Faxed Head** are pretty, eh, interesting too. Available on *Stomache Ache Records* (apdo postal 12-500 01643 Tamaulipas Mexico) [JK]

**Joe Bloggs - "Kein's Postulate b/w Vision no. 16" 7" -** If you've ever locked up your old uncle Abner



in the closet for a week with stacks of old French foreign films inspired by Salvador Dali and all you gave him to eat was Aspirin, then you set him loose with some old noise making devices, you know **Joe Bloggs**. On this limited edition pressing of 250, **Joe**

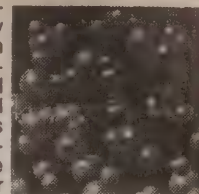
**Bloggs** makes "music" that resembles the droning nightmares of highly advanced alien droids. Stumble down a spiral staircase and enjoy this tasty piece of vinyl on *Gytta records* (POBox 148, Venice, CA 90294) [JK]

**Mamarracho - "Fifty-Nine" 7" -** Although this has been out for a while, I only just got my copy in the mail yesterday. Intense and insane noise from these ex-members of **The Gerogerigegege**. This limited edition (of 300) 7" on milk-diluted-piss-colored vinyl features four tracks ranging from Gerogero styled freak-outs to calm, almost droning feedback. Available on *Betsy Welcomes Careful*



*Drivers* (7 Woodside, Madeley, Crewe, Cheshire, CW39HA, UK) [JO]

**Masonna - "Astro-Harshtronism" 8".** Totally intense white noise from Japan, at times incorporating a drone feel and even opening with an old swing tune. **Masonna's** material is definitely my favorite amongst the noise scene, and if you ever have a chance to see him perform live, and I can't emphasize this enough, **DON'T MISS IT!** The only thing more intense than his music is his performance. And be sure to sit in the front of the crowd if you aren't worried about being kicked, fallen on or otherwise neutered/spayed. Available on *Anti-Music Records* (POBox 20178, Ferndale, MI 48220) [JO]



**Merzbow - "Oersted" CD; America Salutes Merzbow Compilation CD -** Mind blowing, earth shattering, migraine inducing, neighbor bothering, inner ear shredding, precious membrane destroying, pure unadulterated noise from some of the masters. Last October, I had the privilege to attend a **Merzbow** show in Oakland. The sheer tribal force of this band makes you want to wire your eyelids to your brows just so you won't miss anything. Grab a cocktail and curl up in front of the fire place with a loved one and relax to the sweet sounds of this new gem.

If that CD wasn't enough to destroy your inner ear sufficiently, there is a new compilation of Americans covering the seminal gods as best they can. When perusing the names of the bands that received the privilege to appear, the first name that jumped out at me was **"Free Base Wasabi"**. I guess it was because I can imagine someone drying that crazy stuff and snorting it. This track uses the drum beat from "Seconds to Late" by **Cabaret Voltaire** and some noise noodling amidst it. This compilation is decisively American; There are rhythms, dissonant as they might be, running through many of these tracks. Even me, who is often considered pretentious by some for my reluctance to give American noise its due credit was somewhat impressed (Like that means anything to you). Both available on *Vinyl Communications* [JK]

**Merzbow/Lasse Marhaug Split 7".** Since enough has already been said about the Japanese noise gods, I'll just talk about the band they share this 7" with. **Lasse Marhaug**, aka **Herb Mullin** and **Egoproblem**, hails from Norway and brings you what could best be described as droning white noise interspersed with fierce electronics. Totally rad release, out on red vinyl and limited to 500 copies. Available on *Jazzassin Records*, the label dedicated to the music of Lasse Marhaug, at Tidal Wave Recycling (POBox 1402 Leangen, 7002 Trondheim-Norway) [JO]

**Noise Reduction Compilation CD.** This is a year old, but we just recently got it down here at KDVS. Goodcomp with over 70 minutes of white and droning noise, experimental rock, ambient, and even a little industrial/techno-ey stuff, featuring mainly bands hailing from Michigan. Standout tracks include **Masonna**, a much harsher **Fuxa**, **Pencilneck**, and an amazing piece by **Little Princess**. They could have chosen some better Michigan bands (**White** would be at the top of my list), but oh well. Available on *Alley Sweeper Records* (POBox 361, Clawson, Michigan, 48017-361) [JO]

**Pure, The - "Salute to Irwin" 7".** This San Diego based group features members of **Crash Worship** and provides a single track which en-

Here are some reviews of a number of 'experimental/noise' releases that are relatively new arrivals here at KDVS, or just things that we've happened to have picked up recently. A lot of this stuff should have been included in the last program guide, but due to a complete lack of experimental reviews in the last KDVIations, I don't feel bad by including them here. The "JK"s are Josh Kretzmann and the "JO"s are me, Jeremy.

**The Azusa Plane - "Vol. II: Beyond Infinite" b/w Fuxa - "Opelwerks" 7".** This is volume 2 of a ten volume series which will document the life of **The Azusa Plane**.

After the volumes have reached the end, **Azusa Plane** will re-enter the rift in space where their music comes from. Their side of this 7" is an ethereal journey through space where these wanderers evolved from. Beautiful guitar sounds smoothed out over an

ever present light drone and very minimal concocted percussion. The **Fuxa** side is much more uninviting. The strange electronic sounds sound as if they are coming from an upstairs bedroom, a dark house where strangely colored lights are contorting through the cracks in the door. This is available on *Doorstep Vinyl* (273 Cambridge Rd., Clifton Heights, PA 19018)

**Caroliner - "Ardelli Horse Haven" 7"** Another wonderful release from the leading 1800's revivalist experimental acts. One of the few American bands which can hold its own against Japanese brilliance. The A-Side is the more traditional **Caroliner** (whatever that means), while the B-Side is appropriate for adventurous indie rockers. As with all **Caroliner** releases, the packaging rivals the music in originality (A recent full length I picked up came packaged in a case for disposable incontinent briefs (underwear for those who can't hold their bladders). Admittedly, I'm a little concerned about letting my skin touch the brown stains on the attached painting). Nuff Sed! Send lots of stamps to **Caroliner** (POBox 2530, Berkeley CA 94702) [JO]

**Dum Dum TV - "Parti-Colored Irregular Sonic" 3"CD.** To create this sort of lunacy, genetically assimilate an old ATARI on the fritz, a television that will not stay on the same station for enough time to register in your brain, an AM radio stuck between two shoty signals, and one of those cheesy, plastic rayguns being fed JOLT in-vitro. Put this mad concoction into a blender set to trapé. Pour the contents into a 3 inch CD with song titles like "Sonny Kung-Fu Grind", "Oolong



compasses tribal, noise, police sirens, and bizarre vocal elements. Interesting stuff, but they lose points for only pressing one side of the vinyl. Available on Vinyl Communications as well. [JO]

**Runzelstirn/Gurgelstock** - "Rudolf eb.er" 7". Now this is fucking weird. The first side of this minimally packaged 7" is pressed as though the label that normally lies towards the center of the record was never cut off and just extends until it reaches the vinyl's perimeter. As a result, the whole a-side sounds like static. Anyway, I'm not in fear of ruining my player's needle when I play the b-side, so I have some idea of what this duo sounds like. Basically, imagine one violin which sounds horribly off-tune screeching a simple melody. Now, and I in no way am trying to be juvenile, picture someone farting along. Get yours from P-tapes [JO]

**Total** - "Clear Factory" LP. This is what happens when a great psych/noise band reincarnates. For this beautifully chaotic LP, the masterminds behind the force that was **Skullflower** reach back into their traumatic childhoods and master up the mayhem and fuzz that made them legends. Near the end of the Skullflower dynasty they were making much more formulaic music that resembled songs, but they have de-evolutionized back into the harsh soupy fuzz from which they evolved. If you connected the left and right side of your brain with car battery charger cables, hooked it into a refrigerator and were able to telepathically release this signal, it might come close to resembling this. Available on *Majora* (POBox 78418 Seattle, WA 98178) [JK]

**Uphill Gardeners** - untitled 7". I found this treasure in a pile of 7"s waiting to be discarded. Totally rad stuff reminiscent of the **Flying Luttenbachers**. From spastic, dissonant, no-wavey jazz instrumentation to droning feedback and overall noisey craziness, this is a definite gem, if you can find it. Unfortunately, I neither have a label for this release nor any sort of information about this band. [JO]

**Waldteufel** - S/T 7". **Crash Worship's** Markus Wolff halves this band. Should appeal to fans of CW. It seems that this was put out under the pretense that Waldteufel was a German act (The vocals and print are all in German), but the record appears to be more of a tribute to the late **Carl Orff** as interpreted by Markus and Annabel Lee. Other than the nice packaging, however, this didn't really impress me that much. Limited to 500 copies and available through **Volkways** (POBox 72525, New Orleans, LA 70172-2525) [JO]

**You Fantastic** - "Riddler" CD - The first thing that struck me about this oddly mastered CD was, of course, the strange cover art and the fact that there is no band name, album title, song listing, or record label on the outside of the CD (all info is on the inside of the spine). This is the soundtrack to some very disjunct children's cartoon featuring small furry animals on drugs. A lot of these songs run together, meaning that one song could go on for 2 tracks with no breaks, then in the middle of the second track switch to another song and continue into the third track. Is it really surprising that this mystery band contains members of such amazing Japanese bands as **Dazzling Killmen**, **Cheer/Accident**, and **Brice Glase**? Mindbogglingly good. *Skin Graft Records* (POBox 257546 Chicago, IL 60625) [JK]

## By Ben Arn

**Covered in Black Compilation** (Cleopatra Records)

I must be honest, when I heard about this idea I thought the whole thing was silly. I mean, come on, industrial bands covering **AC/DC**?!??? However, I was pleasantly surprised when I finally got to hear the end result. Tracks that I especially liked were **16 Volt's** cover of "Dirty Deads Done Dirt Cheap," **Klute's** rendition of "The Furor" and **Godflesh's** cover of "For Those About to Rock." **Pigface vs. Sheep on Drugs** turned out a bizarre version of "Back in Black" that made me almost forget it was an **AC/DC** song. The compilation does get silly in parts, (check out Thomas Thorn's vocals on the **Electric Hellfire Club's** cover of "Highway to Hell" for a good laugh!) but come on, this is **AC/DC** we're talking about. -B.A.

**FCR2 Compilation** (Fifth Column Records)

I found this to be a decent sampler of artists who have had releases on Fifth Column in the last year or so. No real surprises on the comp., though, as everything on here can also be found on the original CD by each artist. Also, I don't really understand the whole "Fascist Communist Revolutionaries" motif as none of the songs really relate to Fascism or Communism in any way. At any rate, I liked **Chemlab's** "exile," **Final Cut's** "dim" and **Dire's** "reported". -B.A.

**Operation Beatbox Compilation** (Re-Constriction/Cargo)

OK. This has to be one of the most original ideas I've seen in awhile. What twisted mind would gather together a bunch of electro-industrialists and have them cover a bunch of rap tunes? Chase of Re-Constriction would. Well, his idea worked beautifully as I think this comp. was one of the best releases of 1996. **16 Volt**

does a brilliant version of **Cypress Hill's** "I Ain't Goin' Out Like That" and **Battery** turns out their now famous version of **Coolio's** "Gangsta's Paradise". The highlight of the album has got to be the severely tweaked **Numb** cover of **Salt & Pepa's** "Push It". This is an amazing compilation that will definitely appeal to the industrial crowd and may even turn some hip-hopper's heads. Way to go Chase! -B.A.

**KMFDM - Rules** (Wax Trax/TVT)

The latest album by **KMFDM**, **XTORT**, was a rather odd **KMFDM** album. I can't say I liked too much about it except for the experimental track #10 and the neat "XTORT" logo. **Rules** is the first released "single" from **XTORT** and includes remixes of "Son of a Gun," "Inane" and "Rules". "Son of a Gun" is remixed by **KMFDM** frontman **Sascha Konietzko** and sounds like a standard **KMFDM** remix. "Inane," remixed by **En Esch**, is amusing and more interesting than the version that appears on **XTORT**. **Raymond Watt's** remix of "Rules" is probably the best song of the three as it doesn't sound like a plain old **KMFDM** song. -B.A.

**16 Volt - Letdowncrush** (Re-Constriction/Cargo)

This is a great album if you are into guitar-driven industrial! **Letdowncrush** is the third effort by **16 Volt** and arguably their best. I liked almost every track on this CD, something I've found to be a rare occurrence lately. Tracks that stand out are "The Dreams That Rot in Your Heart," "A Cloth Like Gauze" and "Crush". All in all, a great release by **16 Volt**! -B.A.

**Scar Tissue - Separator** (21st Circuitry)

Wow! The first time I heard this CD I was impressed. Something just stood out that seemed to be missing from a lot of the new music coming out. Each time I listened to a track, I hear something new, something I've never heard during the previous listenings. My favorite tracks are "Powerlone," "Laundered" and "Our Disease" to finish out the CD. The only thing better than listening to **Separator** is seeing **Scar Tissue** perform live! -B.A.

**Diatribes - s/t** (Re-Constriction/Cargo)

Yay! Finally a new **Diatribes** album! I just got this CD a few days ago and have been listening to it non-stop. **Diatribes** falls into the category of Guitar-influenced industrial music. Tracks I really liked were "Sick the Dogs," "The Son" and the slow-paced "Sister". They even stuck with their trademark vinyl-clad female drawing for the cover which made me happy. There is also a cool "experimentalish" hidden track at the end. Neat stuff! -B.A.

**Chemlab - East Side Militia** (Fifth Column)

**Chemlab** is back, and back with a vengeance! The gunfire heavy intro leads beautifully into one of the best tracks on the album, "Exile on Mainline". "Jesus Christ Pomostar" is also a well constructed song. "Vera Blue (96/69)" is really subdued for **Chemlab** and actually kind of nice. "Lo-Grade Fever" follows with a slow pace and **Jared's** vocals resemble **Bauhaus's** **Peter Murphy** (kind of odd). "Electric Molecular" picks the pace back up and is yet another strong track.

"Pink" is one of the better tracks on the album and is structured very experimentally. The CD ends with a remix of "Exile on Mainline" called "Exiled". **Chemlab** goes all over the place with this CD but it is refreshing to see a band evolve rather than doing the same thing over and over again. -B.A.

**Foetus - Boil**

(Cleopatra)

Don't get me wrong, I'm probably one of the biggest **Foetus** fans out there. However, there is not too much to like about **Boil**. The sound quality is sudpar even when compared to other live **Foetus** releases. Also, it's a compilation of tracks from various performances rather than being taken from one show. It's worth checking out for his cover of the **Beatles** "I am the Walrus". Actually, the cover songs are the best one's on here. **Foetus** does a good cover of **Alice Cooper's** "Elected" and the **Dead Boy's** "Sonic Reducer". As for original tracks, most are from the last **Foetus** recorded album, **Gash**, and sound better on **Gash** anyway. Most of the remaining tracks appear either on **Male** or **Rife**, two far superior **Foetus** live albums. -B.A.

**Miss Murgatroid - Myoclyonic Melodies** - WIN Records

What can I say? This is one amazing CD. **Myoclyonic Melodies** is the follow up album to **MM's** first release, **Methyl Ethyl Keytones**. **Myoclyonic Melodies** comes off as a much sleeker album than it's predecessor in many ways. First, the packaging is the most impressive I've seen in a while. You can't miss it on a shelf with it's ruby red jewel case and etched cover. The sound quality is also much improved on this release. What does **Miss Murgatroid** sound like? One **KDVS** DJ described it as "gothic accordion music" and that is not a completely inaccurate description. The accordion is present on all tracks however, a track like "Dolls Inside the Walls" has structure whereas a track like "Toys That Don't Care" (with **Patrick Barber** appearing playing the electric bicycle) is

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basically a random noise lover's dream. This CD is pretty far out there, which is why I like it. There's nothing wrong with throwing a little acid into the mix.

#### • Foetus - Null/Void - Blue Noise

This is a double EP long in the making. The original Null EP (painful cover art and all) was released on Sony right after Foetus' last full length album, Gash, came out. The initial release was very limited, unless you were a radio station or someone really special you didn't get it. Well, Blue Noise (and later Cleopatra for the US release) re-released Null to the general public with its long awaited companion CD Void. The Null we have here is the same as the Sony Null except that instead of getting the album version of Verklemmt you get the "Vid Mix". I couldn't tell the difference between the two tracks personally and have yet to see the video that warranted the "Vid Mix". Otherwise, Null is completely the same, techno remixes and all. However, things get a little wilder on Void. Void starts off with the version of Friend or Foe that you can find on Gash. It follows with two tracks, Incesticide and See Dick Run, that were previously only available on compilations. Flux is a new song that apparently was a left-over from the Gash recording sessions. Friend or Foe "Unhugged Mix" is basically Foetus "unplugged". It is a really amusing, stripped down mix of Friend or Foe that really emphasizes the harmonica and wah guitar sounds that appear under many other layered sounds on the album version. The last track, Iris Evergreen, is simply an extended mix of the techno remixes Foetus did for Verklemmt. The main "bonus" for buying the Blue Noise Japanese import version is the artwork is slightly different. The Cleopatra US release does not have the pictures of Jim Thirlwell as a two year old in a high chair. That picture alone is worth the price of the CD, not to mention picking up some hard to find Foetus tracks as well.

#### • Spectrum "Songs for Owsley" (Reprise Records)

Spectrum combines old-school synth sounds with drone-like vocals in this 5 song CD. The soundscape they create gives you the feeling of being lost in space. While this is mildly amusing as background music, the vocals go a long way in ruining the mood. Spectrum suffers from a lack of energy that is made worse by the absence of percussion. There is very little on this CD that we haven't heard before. However, if you like ambient science-fiction type music you might enjoy a couple of the tracks that have no vocals.

**Photek "The Hidden Camera" (Virgin Records)** Someone at KDVS described these guys appropriately as dark jungle music. The ambient sound and tribal beat lead to this overall feeling. Photek is very creative in their use of drum tracks throughout the 4 song EP. At times the use of light heavenly background sounds gets in the way of the eerie sounding drums and bass line. This is the kind of album that you might enjoy dancing to but could get boring otherwise.

#### • Front Line Assembly "Live Wired" (Metropolis)

These 2 live CD's from FLA's Hardwired tour successfully capture the feeling of seeing them live. This is not hard to do since they barely play any instruments anyway. The sound quality is so good at times that it almost sounds like a studio album. A lot of the songs seem to go on forever, but any FLA fan is used to that. All of the songs have been remixed and redone for the tour which adds to the value of the album. Modernized versions of Caustic Grip tracks are especially enjoyable. With almost two hours of play-time, you really get a lot of biomechanical brutality for your buck.

#### • Scorpion Wind - Heaven Sent - Twilight Command

Boyd Rice is back again, and he brought his friends along too. Scorpion Wind features Boyd Rice (NON) and Douglas P (Death in June) together again in an album not too unlike an earlier collaboration called Boyd Rice and Friends. Heaven Sent follows where the Boyd Rice and Friends CD Music, Martinis and Misanthropy left off. However, after one or two listenings I noticed a much more dark and depressing sound from this album. Where Music, Martinis and Misanthropy had an upbeat at times slightly humorous air (especially "I'd Rather Be Your Enemy"), Heaven Sent takes a somber turn, mainly in the form of the music. Boyd still rants about things and adds in the occasional dark humor ("In Vino Veritas" is basically a song about drinking a lot) but the music does not possess the same uplifting power. Whenever I lis-

ten to this CD, especially the song "The Paradise of Perfection", I find myself getting horribly depressed. Not many CDs can do that to me. My only complaint would be that once again Boyd recycled some lyrics (in the song "The Cruelty of the Heavens") from his NON work. Overall, this is good though. I say check it out!

#### • By Zima

##### Thistle -st (Ventricle Records)

Every fan of darkwave and experimental music, and even those not too familiar with these genres, absolutely must check out Thistle's self titled album. Thistle is made up of Danielle, who provides soft and eerie vocals, and Kelly, who compliments the vocals with calming, yet almost frightening sounds and effects. Throughout the album, Danielle's vocals haunt the listener's senses with soothing, baby soft vocals. Her voice is occasionally distorted to add to the unearthly effect of the group's sound. Kelly's use of dark effects and instruments beautifully compliment Danielle's voice. The first track, "Circle Star", will trap the listener with its dark, trance inducing magic. -Z.Q.

##### Lydia Zamm -Tip the Velvet (Abys Records)

Lydia Zamm, in her first 4 song EP, brings you powerful vocals backed up by guitars, cellos, sitars, accordions and catchy rhythms. The first track--"Bird"--introduces the listener to the soft sounds of cello, blended with bass, keyboards, and soft rhythms, which bring out Zamm's vocals, rather than drown them. The second track--"Lovetongue"--is slightly more upbeat, yet still relaxing with the help of the sitar playing in the background. The best track, however, is the last track called "Lip to Lip." In my opinion, this track brings out the best in Zamm's vocal power. The track is filled with soft guitars enhanced by cellos and keyboards. Her voice is also accompanied by vocals provided by Robin Zachary. I definitely suggest checking this EP out. -Z.Q.

#### • By Alex Chow

**The Razor Skyline--Journal of Trauma (COP Int'l)** Along with the bands like The Wake and Rosetta Stone, The Razor Skyline draws upon such influences as Doktor Avalanche-era Sisters of Mercy, Red Lorry Yellow Lorry, and Project Pitchfork--repackaging it with a slick modern feel. The pounding 100 BPM drum machines, the use of

rhythm keyboards, and song titles like "Suicide

#### CONTINUED ON PAGE..... 75

Maynard@WMSE; Octavia@KDPR; Chris Studebaker; Ed@KZSU; Wayne Reddick; Hostess Twinkie; Professor Ned; and Deftly-D@WJUL (especially for doing an excellent job with the industrial DJ list!) **The KDVS Industrial Krew:** Sean, Zog, Crueella23 & Zima, Eric, Sarah&Matt, The Evil One, Neal, Nosing Sean, Lisette&Jocelyn, Alex; also the Pirate&the Angel of Death, and new volunteers. A special shout out to the SF Industrial Brunch Krew!!!

Gridlock, Permission Magazine Krew, Jester, Hate Dept., Diatribe, Front Line Assembly, Snog, Crocodile Shop, Dive, Venus Walk, Numb, Acumen, Oneiroid Psychosis, 16 Volt, Slave Unit, Gracious Shades, Battery, Scar Tissue, Evolution Control Committee, Xorcist, Athan/Spahn Ranch, Babyland, and Brendan@Digital Underground.

-Krista

## Industrial Noise Control

### TOP 30 OF 1996

- 1 Battery, Distance (COP Int'l)
- 2 Gridlock, Sickness (KSP)
- 3 Swamp Terrorists, Killer (Metropolis)
- 4 Various Artists, Mind/Body 3 (DIY Productions)
- 5 Scar Tissue, Separator (21st Circuitry)
- 6 Various Artists, Operation Beatbox (Re-Constriction)
- 7 Blackhouse, Hidden Beneath the Metal Ladd (Frith/Discordia)
- 8 Die Form, Vicious Circles (Cleopatra)
- 9 Acumen, Territory = Universe (Fifth Colvmn)
- 10 Society Burning, Entropy Lingua (Re-Constriction)
- 11 ECM, Blechreiz (Furnace)
- 12 16 Volt, Letdowncrush (Re-Constriction)
- 13 Front Line Assembly, Hard Wired (Metropolis)
- 14 Think Tank, Skullbuggery (Hakatak)
- 15 Various Artists, Industrial Revolution 3rd Ed (Cleopatra)
- 16 Insult that Made a Man out of Mac, Mutant Puzzle (Spinefarm)
- 17 Various Artists, Industrium Post Mortem (Tone Casualties)
- 18 Nightmare Lodge, Luminescence (Minus Habens)
- 19 Slave Unit, Slave Unit (COP Int'l)
- 20 Unit 187, Unit 187 (21st Circuitry)
- 21 Drain, Offspeed and In There (Trance Syndicate)
- 22 Hate Dept., Omnipresent (Neurotic)
- 23 Babyland, Who's Sorry Now? (Flipside)
- 24 Institute for the Criminally Insane Gekippt (Decay)
- 25 Various Artists, Taste This vol. 5 (Discordia)
- 26 Malformed Earthborn, Defiance of the Ugly by the Merely Repulsive (Relapse)
- 27 Various Artists, Complications (Decibel)
- 28 Download, Sidewinder (Netzwerk)
- 29 Cubanate, Cyberia (Machinery/Dynamica)
- 30 Evil Mothers, I Like Fur ep (Invisible)

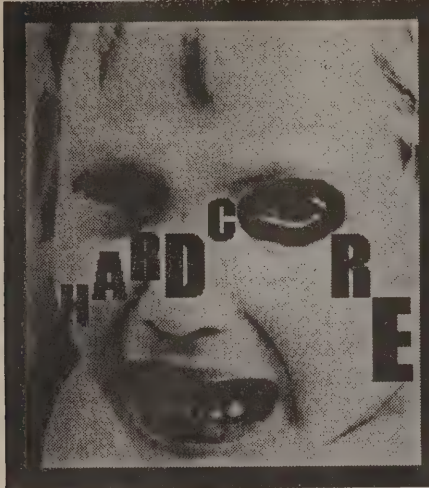
Thanks to my listeners, especially those who make awesome requests, and anyone who pledged to the KDVS fundraiser last year!

Special thanks to the following record labels, bands, other DJs, etc.: Chase@Re-construction; Michelle&Don@21st Circuitry; Kim&Christian@C.O.P. Int'l; Ivan@Minus Habens; Dave, Michael&Joe@Metropolis; Thorsten&Stefan@OffBeat; Paula@Machinery; Ric@Ras Dva; Jay, Jared&Zalman@Fifth Colvmn; Steve Boswell@DIY; Brian, Brian, &Athan@Cleopatra; Tom@Decibel; Jeff@Gonzo; Martin,Dave&Amy@Invisible; Brian@Ladd-Frith; Rik@Cyberlogue/Radical; Paul@Hakatak; Brian&Joanna@Chalkhead/Biomech; Mattie@Mute; Yigal@Interscope; and Colm@Pendragon; Roger@Extreme; Erik@Asphodel; and Joseph@Opcion Sonica; Lucretia, Metting Girl, Sean Schur, Damon, Jackal, Tony Havoc, Ashley&Randolph@WFMO; Jeremy@CKMS; Clever Hans@KSPC; Stefani &

(especially for doing an excellent job with the industrial DJ list!)

The KDVS Industrial Krew: Sean, Zog, Crueella23 & Zima, Eric, Sarah&Matt, The Evil One, Neal, Nosing Sean, Lisette&Jocelyn, Alex; also the Pirate&the Angel of Death, and new volunteers. A special shout out to the SF Industrial Brunch Krew!!!





BY RYK ELE

### HARSH "In Your Face" 7" EP NAILED DOWN/D.P.P.S. split 7" EP MICKEY & THE BIG MOUTHS vs. The PROCESS split EP

Jeff and Athena at Six Weeks Records have begun a trend of high-quality hardcore output. Their latest vinyl offerings don't disappoint. Finland's Harsh play dizzying grind with some Discharge parts thrown in. Ten hardcore blasts that aren't particularly distinctive, but they certainly provide you an example of the best Finland has to offer. Sounds best played loud. Next, Nailed Down from Perth, Australia, tears through four apocalyptic originals and a well-done cover of a Mob 47 classic. Many Aussie bands have muscular rhythm sections (e.g., Scourge, Mad Flowers, Venom P. Stinger, etc.), and this is in keeping with that tradition, which makes this perhaps the most unique derivation of Mob 47 around. Not to be outdone, Japan's D.P.P.S. play six supercharged songs of hardcore fury. Once I segued it between Fleas and Lice and Discordance Axis, and it more than held its own. Finally, Mickey and the Big



[HARSH]

Mouths duke it out with The Process in a duel of surly street-punk, and the Big Mouths take the prize home to Portland (they recently moved from Santa Rosa). Their menacing hardcore attack brings to mind vintage Poison Idea. This has all the requisite ingredients of premium traditional hardcore—barked vocals, blazing guitars, riotous choruses—and is played with more conviction than almost anybody. It's got everything but annoying "whoa-o-whoa-o-whoa-o-whoas." Leave that to The Process, but don't hold it against them; they're from Ukiah! I would enjoy this if it weren't for the "whoas."

Better luck in your next duel guys! Don't go picking fights with bands that are out of your league. Try Oppressed Logic maybe. (Six Weeks, 2262 Knolls Hill Cir., Santa Rosa, CA 95405)

### MAJESTIC TWELVE "South Pole Depression" 7" EP

Incredible crusty hardcore from these stunningly intelligent suburban Sacramentans. While fledgling hardcore bands across America emulate Filth to no end, MJ-12 flesh out an ominous mid-tempo assault more akin to connaisseur tastes, bringing to mind Jeberkenelle or Scourge with chorus-effect-laden basslines that are semi-melodic without compromising brutality. The dual vocals—male/female, mixed sorta low, and

slightly distorted—add to the sense of urgency they convey. And the lyrics are extraordinary; how's this for a sample: "Phantom members itching for ointment/Slowly crawl through the downpour of torrential pain." Seven songs! (Wild Huntsman, PO Box 93, Fair Oaks, CA 95628)

### DEFACE "Human See, Human Do" 7" EP STAPLED SHUT/LACK OF INTEREST split 7" EP

On their split EP with Lack of Interest, Stapled Shut offer six more songs about weed, hatred, and discontentment with life in L.A. Mostly hard and fast with some semi-metallic midtempo crossover parts, this side competes with the best of this band's output. Don't be fooled by the "semi-metallic" description; Stapled Shut are as punk as they come, and your metal-tolerance-level need not even be as high as mine for you regular crusties to enjoy this. Lack of Interest churn out five super-pissed punk/grind numbers including a great spoof on pop-punk that instrumentally sounds like a throwback to the days of Mystic Records. It even sounds like the guitarist was recording through a 10-watt practice amp. Imagine the singer of Apartment 213 fronting Ill Repute. A fun record! Deep Six has also unleashed a new 7" featuring six of the west coast's best-loved "stars" of the genre. Excruciating Terror, Despise You, Crom, and Lack of Interest each contribute one track and are on top of their game. Man Is the Bastard blend jazz with grind in 6/8 time from a live set two years ago on L.A.'s KXL 88.9 fm. In super-slow-motion, Redwood City's Spazz give us a bleak vision from the perspective of a dishwasher at a restaurant. (Deep Six, PO Box 6911, Burbank, CA 91510)

### KATASTROFIALUE "Nihilistinen Kuolema" 7" EP

Lately, Katastrofialue has been one of the most prolific bands unleashing first-rate Dis-core, and this is their inaugural stateside release. The sound quality is not as terribly bad as so many Finns, and the aggression and enthusiasm comes through perfectly loud and clear. Anyway, given even the tin-cans-n-twine studio quality of their recent LP, Katastrofialue can always outperform even the best produced material by Discharge. This isn't as rollicking as Diskonto, but it surges stronger than anyone from Scandinavia since Crude SS. (Vicious Interference, PO Box 2331, Land O'Lakes, FL 34639-2331)

### NOOTHGRUSH 7" EP

Noothgrush unleash glacier-paced grind that makes Grief sound like Mohinder by comparison. Dual guitars and a bass sustain notes for sometimes several measures at a time to create a forceful, opaque sound which the drummer punctuates with calculated precision. This is really much more artful than it sounds: often the cohesion of the heavy, meditative juggernaut is threatened by squalls of noise from one of the guitars, but as the noise approaches the threshold, the band returns to scuttle its fruitless conspiracy with the concerted slo-mo bombast of a Public Bath-era Zeni Geva record spun at half-speed. (Slap-a-Ham, PO Box 420843, San Francisco, CA 94146-0843)

### AGATHOCLES "The First Two LPs" CD

Belgium's kings of the split EP have released this testament to their importance and venerability. With many of their split EPs, they have either scored the band on the B-side a faithful new following in Europe or any following at all. Think of them as the AAA farm leagues for grind/crust/etc. On this CD you get their 1989 debut full-length "Suppose It Was You" and the "Logic Invasion" live

LP from 1991. A lot of this sounds like typical grind/crust of today, and the first LP suffers from guitars plugged directly into the soundboard and the dominance of the bass drum, but considering the time this was recorded. Much of the material is really amazing! Hopefully this document will help place Agathocles with Cripple Bastards, Terveet Kadet, and Doom as one of the most important bands in hardcore today.

### CAVITY "Goin' Ann Arbor" 7" EP FLOOR "Goddard" 7" EP

Miami's sludgcore heavyweights return with new EPs that offer fans a glimpse at life after grind. Cavity have the same lugubrious tone from their "Human Abjection" LP from last year, but now they are much more Sabbath-esque. On the A-side, the instruments roam freely until it is time to cooperate for the sake of some of the heaviest riffing since the Honeymoon Killers' "Hung Far Low" LP. The flipside begins as a subtle instrumental before it succumbs to feedback city. Considering the strides this EP takes from the LP, it may be safe to say that the next release will be called "Goin' Detroit" (i.e., Detroit-o-saurus Rock n' Roll). Floor dishes out two very clinical studio workouts that resemble the output on the Beggars Banquet label circa 1988. The B-side with its Brit-sounding vocals reminds me of Loop or the "Breath Birth" EP by God. Pretty stylized stuff, but it's still very good and packs too much of a wallop to qualify as a sell-out. (Rhetoric, PO Box 82, Madison, WI 53701)

### INFERNO "Death and Madness" CD

The newest offering from Brian at GTA is a retrospective of a great German hardcore band that made some excellent slightly pop-inflected noise from 1983-1987. There's 34 tracks from their two 1985 EPs and some demos with a good live sound. Many of you young hardcore kids haven't heard of this band, but you would be wise to pick this up; a lot of today's bands you know and love draw elements from Inferno's sound such as Hellnation and Romantic Rilla. (Grand Theft Audio, 501 W. Glenoaks Blvd., Glendale, CA 91202)

### DISMEMBERED FETUS "Generation of Hate" CD

This is unbelievable pornographic gore-grind with a dose of noise, yet its sound quality is incredibly hi-fi. I don't think I've heard anything like it that sounds quite this good. The artwork and lyrics are totally depraved, but if this is your kind of fun, this CD will be stuck in your multi-disc player for weeks. A huge improvement on their 1995 demo "I Don't Feel So Fuckin' Good," which was also a mindblower by any objective estimation. Beats the hell out of A.C.'s new album, Scout's honor. (band address, PO Box 9450, Denver, CO 80209)

### V/A "O'Great Blue Thing" compilation

An engrossing compilation that spans a lot of musical genres, but somehow manages to have a common sonic thread. (Is it the "cyber" edge?) Compiled by Jon Chang of the incomparable Discordance Axis, this CD includes the white noise of Merzbow, breakneck industrial hardcore from Defmaster, the kick-ass pop-punk oddity of Ten-Yen Ana Kinoko, the brutal death-grind of Multiplex, as well as tracks by Melt Banana, some cool ambient stuff, and his own band, too. My fave track is by the Ruins' Tatsuya Yoshida which is sorta like calculated prog-psych with some visceral female vocals. (OGTB, 291 7th Ave. 9th Floor, Ny, NY 10001)

### HELLNATION "A Sound Like Shit" CD

HELLNATION/C.F.D.L. split 7" AMEN/SHORT HATE TEMPER split 7" SLIGHT SLAPPERS "Change" 7" Kentucky's Hellnation compiled tracks from out-of-print EPs, the "Colonized" LP, and some contributions. This ranges from start to finish, relenting only for their previously unreleased cover of the theme of "Laverne and Shirley," it's incredibly true to the original but will make you pump your fist like truly great hardcore always seems to do. Five great new Hellnation blasts f



can be found on their split with Japan's **C.F.D.L.**, who unleash four excellent songs with Takeshi's distinctive vocals. On their split with El Paso's **Short Hate Temper**, Finland's **Amen** are a little disappointing compared to previous material. They almost hit their stride on an **Oi Polloi** cover, but on the flipside **S.H.T.** fully realizes the potential apparent on last year's split with **Benümb**; they assault us with four strident workouts that approach the tightness and fury of recent **Capitalist Casualties** recordings. Also distro'd state-side by Sound Pollution is the 12-song EP by Japan's **Slight Slappers**—easily the most convincing band at this year's Fiesta Grande. So much effort and intensity exudes from the vinyl everytime you listen to a Japanese hardcore band, and this is no exception; the **Slappers** virtually leap off the record and kick you in the ass each time. There is a detectable rock n'roll influence in their brand of hardcore. (Sound Pollution, PO Box 17742, Covington, KY 41017)

**V/A "Transcendence" 3x7" compilation**  
**V/A "Snarl Out" 7" compilation**

What did I just say about Japanese hardcore bands leaping off the vinyl? It's the truth. Enter exhibits B and C; these two compilations capture more live energy than the Hoover Dam turbines. Discrete Records issued a 12-band 3x7" blowout with some great efforts by bands like **Beyond Description**, **Raise Cain**, **Zone**, and **Extinct Government**. This is all full-tilt hardcore with surging apocalyptic Dis-sounds and some great songs rooted in the UK tradition (I'm specifically referring to Senda's **Spike Shoes**). Really Fast Records offers the nine-band "Snarl Out" EP which is all noise-core that keeps to actual song structures(!). It's all lo-fi but well-mixed and features six Japanese bands such as **Carcass Grinder**, **Ego Fix**, and **Impregnate Trichomonas**, whose singer sounds like he's gargling phlegm-thickened saliva in the back of his throat! America's **Hemdale** and **Contestation** impress as always, but the **Capitalist Casualties**—not a noise-core band—sound like one because of damage to the tape. "Snarl Out" is one of the weirdest vinyl experiences I've had this year. (Hard to find, but try sending a stamp to Vacuum Mallorder for a catalog: PO Box 460324, SF, CA 94146)

**V/A "Cry Now, Cry Later" IV 3x7" comp**

One of the best series of hardcore compilations delivers on your expectations, of course! The ten band line-up includes a lot of faves on the KDVS request line such as **Spazz**, **Los Crudos**, and **Divisla**. Everyone else deserves to be household names, too, particularly **Noothgrush**, **Locust**, and Portland's **Detestation** who have members of **Masskontroll** and feature apocalyptic vocals from a girl named **Saira**. I can't wait to hear more from them. Hurry; these will sell out quickly, and they don't print anymore when they're gone. (Pessimiser/Theologian, PO Box 1070, Hermosa Beach, CA 90254)

**COCHE BOMBA "Viva la Derelccion" 7"**

France's **Coche Bomba** are back with an intense, heady crust attack sung in three different languages and some great thought-provoking packaging. This has some emo-core elements mixed in with the grind and thrash, sorta like a tinny **Ice Nine**. If I was a millionaire I'd fly them over here to have Bart Thurber record them, but with the proper equalization, this still EP has a big crunch. A political band that is more important than **Test**. (Bad Card, 48 Rue du Potager, 9270 Vigneux Sur Seine, France)

**DEATH COMES ALONG live 12" LP**  
**DYNAMITE MASTERS BLUES QUARTET 7"**

A couple of Japanese psychedelic oddi-

ties that pack enough punch to please any hardcore fan with an open mind. **Death Comes Along** would sound at home on a "Tokyo Flashback" comp and claim **Amebix**, **S.P.K.**, and **Amon Düül** as influences. The singer sounds like **Robert Plant** in labor, but it's from the heart (and an acid-laden mind for sure). The ten-minute guitar solos really soar while the rhythm section urges you to nod your head to no end. **D.M.B.Q.**, a total mystery band, deliver two long songs on clear vinyl with a unique recipe: add one part heavy Bovine-like riffing, one part fuzz-wah guitar, vocals that sound like a kung fu match, and a whimsical Far East melodic motif. I've actually segued this after **Spazz** and achieved excellent results. (Mangrove USA, PO Box 3860, Chicago, IL 60654)

**GAUZE six-song 7"**

**DAMAD "Rise and Fall" 12" LP**

**HIS HERO IS GONE "15 Counts of Arson" 12"/CD**

Ken Sanderson brings home some **Gauze** to America for a stateside debut. This is blazing Japanese hardcore that competes well with any of their contemporaries. This excels in all aspects and is well worth your three bucks. I would almost say it's worth four, but I'm against anyone who sells 7" EPs for \$3.29 or more, **Greg Lowery**. (I can say that because he's not hardcore enough to be reading this far into the column.) On their full-length debut, **Damad** from Savannah, Georgia, unleash nine songs of pure crust perfection. You can hear a broad range of influences in their pained songs which have some nice subtle parts to break up the hard, charging clamor. This is excellently produced, and I urge you to pick this up instead of the new **Dead and Gone LP**. Another great hardcore outfit from the South is Memphis' **His Hero Is Gone**. You may remember their incredible EP from last year. If you're still kicking yourself for

not picking it up, buy their new LP and let it kick you. **Ex-Cop Out** members deliver 24 tracks of rage including the entire EP. I keep using the word "apocalyptic," but only because it fits. (Prank!, PO Box 410892, SF, CA 94141-0892)

**UNHOLY GRAVE "Morbidity Reality" 7"**

How do you cry out when you know you'll soon be a carcass? This is from Japan, but actually resembles the best noise-damaged Dis-grind emanating from Finland a la **Katastrofialue**. If you need a reminder that the world today is full of suffering—or you need your ears cleaned out—get this EP. Eight songs about A.I.D.S., North Korea, and human rights abuses; it sounds like a frail holocaust victim convulsing with every last ounce of gruel-fueled energy. A compelling pre-mortem self-mourning soundtrack for *Homo sapiens sapiens*. (Consensus Reality, 1951 W. Burnside #164, Portland, OR 97209)

**V/A "Accidental Death Through Misadventure and Mayhem" 7"**

**V/A "Accidental Death Through Masturbation" 7"**

**SAP/POLIO split 7"**

**GOB one-sided 7"**

With some great new releases, Reno's **Satan's Pimp** has established itself as one of the world's most important noise-rock specialists. On "...Misadventure and Mayhem" we get the goods from great American groups such as **Pachinko** and **Jackwacker**. **Designer** from Switzerland stand out with an ode to wetting the sheets set to the sounds of **Flipper** doing a **Discharge** cover while sweating pure alcohol. On "Masturbation" **Noothgrush** flesh out my favorite song rom their live set and Arizona's **Fork** impress in an amalgam of stop-and-go hardcore, mid-tempo grind, and Midwest-styled noise-rock. The **Sap/Polio** split shows off two bands from nowhere that—if not groundbreaking—do the



**MUSIC IS TOTAL  
 FUCKING SHIT  
 SYSTEM**



Midwest noise-rock thing exceptionally well. On their extremely limited (200 copies) one-sided EP, Reno's **Gob** play their best song ever. Bass guitar oozes out of your speakers; brilliant! (It's \$4.00 ppd.; I suppose I'm a hypocrite in light of comments about **Greg Lowery**. Oh well, anyone who puts out a **Registrators** LP deserves some credit, I guess.) (Satan's Pimp, PO Box 13141, Reno, NV 89507)

#### V/A "Uña de Gato, Cuerno de Vaca" 7"

Here's an excellent double-7" eight-band comp that really looks like a Pessimiser product—great hardcore heaviness, bands people like, and a cool sleeve with a hot Latina beauty queen. Japan's **Corrupted** pin the VU meters to the right to achieve mondo-distorto dementia on their side-long creeping dirge sung in Español. It's like being strapped to a glacier with headphones stuck to your ears blaring 100 scratchy 78 RPM discs at 33 1/3. **El Dopa, Cattlepress**, and **Logical Nonsense** rip shit up as well, so would you guess that **Buzzkill** would have the best track? You must hear their farcical death-grind assault to believe it. (Tee Pee, PO Box 20307, NY, NY 10009-9991)

#### V/A "Painkiller" vol. 1 7"

Here's a diverse comp; something like a microcosm of the OGBT CD. **Corrupted** obliterates you again, but this time with lushly produced thick-as-molasses slo-mo black metal that ends like an acoustic lullaby. Amazing and intense! New York's **Disassociate** offer an industrial grind number to test your sound system by: your woofers will bounce as if you were playing **Tekmaster P.E.B.** Japan's **Comment** deliver hardcore with a metal solo that had me covering my ears, and **Nerve Rak** uses layers of guitar feedback to hurt your head. From the label that brought you **Disassociate's** best of 1996 LP, "Controlled Power." (Devastating Soundworks, PO Box 20691, NY, NY 10009)

#### YACOPSÆ/VASELINE split 7"

Watermelon Jolly Rancher-colored clear vinyl with Germany's two sickest noise-core bands on each side. In America, "Fuck P.C." sloganeering has become passé, but I still laugh when I hear **Yacopsæ**. I get the feeling these guys are drunken idiots in lederhosen. Great silly vocals! **Vaseline** is more serious sounding as they pay tribute to nine of the most infamous mass murderers and serial slayers. Each song's lyrics contain the number of victims. Highly recommended for sick minds. (TVG, c/o Axel Brandt, E.-Thälmann Str. 2, Ludwigsfelde 14974, Germany)

#### APT. 213 "Children Shouldn't Play With Dead Things" 7"

These guys are the true meaning of "perviolence;" every song is about murder. Now with dual vokills sputtering out stream-of-consciousness lyrics without calculation or rhythm, the band makes big, ugly grind-metal that shows serious musical shortcomings, but this is their appeal. Other bands sing about murder, but none are this convincing. The brutality and sloppiness of their approach is the distillation of unbridled murderous rage; forget about the **Unabomber Manifesto**, this is pure adrenalin, and perhaps some PCP as well. And on their newest six-song 7", they pay tribute to Jeffrey Dahmer while reaching new levels of recording quality. A big improvement, but also seek out their splits with **Thug** and San Diego's **Geheenna**. (Desperate Attempt, 1320 S. 3rd St., Louisville, KY 40208)

#### CLUSTER BOMB UNIT 12-song 10"

Holy hardcore terror! This 10" is the best

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Brutal death metal from Jersey\*\*\*\$9.00

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Fucking brutal death from Brazil\*\*\*\$5.00

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15 weirdo soundscapes (x-Outpatients)

MAKE MONEY ORDER TO CHARLIE INFECTION

straight-ahead Dis-core I've heard since the **Totalitär/Dismachine** split LP. No frills, just full-tilt guitars ablaze, kinetic drumming, and a singer who brings to mind the vocal vitriol of **Vorkriegsjugend**. Among the contingent of rip-offs of **Discharge**, this is destined to be a classic. On Thought Crime Records from Germany, but you can get this from better mailorders such as **Six Weeks**, **Vacuum**, or **Sound Idea**.

#### H-100s "Distort Cleveland" 7" FAILURE FACE/E.B.S. split LP

The **H-100s** play five super-pissed songs in the vein of so much excellent hardcore bands along Great Lake shorelines from 1982-1985, but way louder. Apparently friends of **Hemdale's** Craig Rowe (he recorded this EP very cleanly), so that might explain something about their lack of concern for making enemies. On the split LP, Florida's **Failure Face** and **E.B.S.** (**Every Body Sucks**) leave dumb-ass moshcore idiots in their wake. Both bands take early 80's hardcore and add more anger with a dose of perviolence; the result is very much like a less metallic **In-fest** or **Bad Teeth** from Fair Oaks. **Failure Face** has cleaner production and a cover of **Negative Approach**; **E.B.S.** is a lower-fi live recording—just turn it up, okay!—and cover a song by **Outo**. That this LP is the swansong for both makes it that much more essential. (Burrito/Sound Idea, PO Box 3204, Brandon, FL 33509-3204)

#### UTTER BASTARD 17-song 7"

This San Francisco band also has a slight old-school feel, but are a lot more liberal when it comes to integrating modern elements. The recording is sorta lo-fi but doesn't betray the ferocity of this unit. They rock out like **Eat the Rich** and other bands from various B.C.T. tape comps, then switch to metallic crossover mode while the singer reiterates the comical refrains.

Sample lyric from "Macho Man": "Slim Jim in hand/Spicy juicy beef/Eat too many/Find some bowel relief." Keep an eye on this band. (625 Productions, PO Box 1239, Menlo Park, CA 94026-1239)

## by Organ Donor

EXCERPTS from "Embryonic Holocaust" in the upcoming 10 Things Fanzine #16, 1407 NE 45th St. #17, Seattle, WA 98105.

Yet another mirage of reviews. Most of this stuff I bought, some was sent to me so there will be some reviews that are of old records. I believe that sometimes it's good to know about past releases because it broadens a person's scope of music or whatever...lack of sleep makes me blab. It also gives the reader a chance to mind sample the music before buying it no matter how old it is. Anyways, enough of this stupid shit. Enjoy the reviews and keep corpse grinding. -organ donor, 614 Sycamore Ln. #3, Davis, CA 95616, U.S.A. (vomit@kzsu.stanford.edu/pylee@ucdavis.edu)

#### CD/TAPE Reviews:

**Morgion** "Among Majestic Ruin" CD Relapse Records

I assume this is Morgion's Relapse debut release. Well I'm not very impressed. I have had the "Travesty" 7" for a while and THAT is epic grinding doom. This is just overly dressed weak chords with cheesy keyboards and vokills. I recommended at all.

**Mass Psychosis** "Necroporno" P.O. Box 267, Keyport, N.J. 07735-2727, U.S.A.

A metal, thrash, death fusion from New Jersey. Very competent musicianship as well as some



## Hardcore Reviews Continued.....

cool vokill arrangements. Solos are a bit technical but what the heck, it's good music.

**Dead/Regurgitate** split CD Poserslaughter Records, P.O. Box 41, D-10205 Berlin, Germany

A split of complete sickness! Dead from Germany hails with some chunky, fat death metal riffs and sick vokills while Regurgitate from Sweden dishes out some fast and furious sick grindcore.

**Grief "Miserably Ever After"** Pessimiser/Theologian Records Their first release on their new label. Very competent, depressing slowcore that digs down to the very pit of despair. Very crucial to anyone who hates the human race.

**Mortician "Hacked Up For Barbeque"** Relapse Records Their first official full-length after various 7"s and a couple of Relapse Underground releases. This thing destroys! Sick and heavy horror influenced death metal with some great deep growls and pounding drum machine beats. Pick this up if you're into sick shit.

**Scorn "Logghi Barocchi"** Scorn Recordings/Earache Records Even more minimal than their previous release "Gyral". Ambient dub mixed in with some darkwave coming from the original Napalm Death drummer. Very fucking cool.

**Anal Cunt "Old Stuff, Part Two"** Devour Records, P.O. Box 108, Boston, MA 02117, U.S.A. A CD comp of Anal Cunt's old stuff. Includes the Meatshits split, the Psycho split, stuff from the Master of Noise comp, the Unplugged 7", and the Live 7" plus bonus tracks. Intense goober noisecore the way it was and should be.

**Anal Cunt "I Like it When you Die"** Earache Records Seth returns with an all new line up. A cross between straight noisecore, grind and hardcore. This is probably one of the most musically competent of all the A.C. releases. Intense shit with some great parodies (311 sucks, Richard Butler, etc). Definitely worth picking up.

**Die My Will s/t** Drawn & Quartered Records, 20 Newell Ave., Bristol, CT 06010, U.S.A. Apocalyptic Christian hardcore with a touch of emo. Reminds me of His Hero is Gone a bit but not that much. Intense vokills and some great riffs. I recommend this unless religious lyrics bother you.

**Escalation Anger/Schnauzer** split CD Stevee, 3329 Torrington Ave., Parma, OH 44134, U.S.A. Angry split of hardcore hate from Ohio. Escalation Anger plays a more straightforward hardcore grind formula while Schnauzer dishes out some great grinding hate. An excellent split.

**Satyricon/Enslaved** split CD Moonfog Productions, box 289, 1450 Nesoddtangen, Norway A nice split of raw black metal. This is a CD split of the two band's earlier demos. If you like good quality black metal/viking metal, then pick this up.

**Burzum "Aske"** Misanthropy Records, P.O. Box 9, Hadleigh, Suffolk IP7 5AU, England Blinding cold Noreigian pagan black metal from the infamous Count Grishnackh. Some ambient atmosphere dark soundscape tracks also. I think he plays all instruments but I'm not sure. Anyways, I don't care about the

Scandinavian Black Metal politics so I recommend this to anyone into the genre.

**Napalm Death/Coelesce** split CD Earache Records Napalm Death gives out the usual grind while Coelesce dishes out some decent stop-n-go moshy hardcore. Mediocre but if you like any of these bands, pick it up cuz it ain't that bad.

**Fucking Noise Terror** comp Sound Pollution, P.O. Box 17742, Covington, KY, 41017, U.S.A. An excellent hardcore, crust, grind comp from Sound Pollution. Includes bands such as Toxic Noise, Damnable Excite Zombies, Sarcasm, Disassociate, etc.

**Exit-13** featuring Bliss Blood "Smoking Songs" Relapse Records Exit-13 and friends playing some super mellow tunes from the 20's-30's (I assume) with lyrics glorifying pot and pot use. Very fuckin cool and definitely a good batch of smoking songs.

**Hematovore "Ways of the 8 Footed"** Inbred Productions, 1022 McKinley Ave., Auburn, AL 36830, U.S.A. Instrumental grindcore/hardcore/metal. Very good and competent musicianship but I would like to hear some vokills. Besides that, it's way cool.

**Floating Fish/Sewage** split demo Kryan Thompson, 1226 Wren Ave., Visalia CA 93291, U.S.A. A split of some goober noisecore. Both bands record at a speeded rate so it sounds like a record being played at a faster speed then it should be. In a way, if it was a normal speed I'd recommend it but it's too lame to pass my approval.

**Soy s/t demo** Mr. Luigi Fercotti, 647 Speed Ave., Victoria, BC, Canada, V8Z 1A5 Canadian power violence that rules. Intense riffs with satirical lyrics. Be sure to pick this up cuz it's great.

**Confrontation "Dead Against the War"** Tribal War, P.O. Box 20012, Tompkins Sq. Station, NY, NY 10009, U.S.A. I believe this is a repress, and it may be old but oh well. Great hardcore with some cool instrumentals. Pick it up if you find it.

**Entety s/t** Gothic Records, P.O. Box 452, Downey, CA 90241-9998, U.S.A. Fucking one of the best and most brutal death metal ep's that I have picked up this year. Intense grinding riffs with some evil vokills. A definite must.

**Agents of Satan/Noothgrush** split ep 100 Years of Solitude, 4039 Vallerie Dr., Campbell, CA 95008, U.S.A. Agents of Satan brutalizes with some awesome goatfuckinworshipping grindcore while Noothgrush crushes with some monumental sludgy, angry grind. Awesome split.

**Last Days of Humanity/Vulgar Degenerate** split ep. Gulli Records, P.O. Box 41, D-10205, Berlin, Germany Split of sick gurgling grind. L.D.O.H. hails from Holland with three sick tracks while Vulgar Degenerate from Germany disembowels with two great grind tracks.

**Gut "Pussyfied/Assyfried"** Malodorous Mangled Innards Records, Heerstr. 77, 58553 Halver, Germany What can I say? Gurgling sick goregrind masterminded by the fellows

in Pyogenesis. Who would've thought that a cheesy metal band could dish out something so great and so sick. Very awesome. (cums with a free condom)

**Grind in the Mind** comp. Bo-vine/Satan's Pimp Records Awesome grind/hardcore comp with Wadge, Enemy Soil, Vilenly Ill, and others.

**Gonkulator/Black Mass of Absu** split ep. Fudgeworthy Records, 8 Steven Drive, Woburn, MA. 01801-5366, U.S.A. Awesome split of black sickness. Gonkulator of course slays with their detuned black madness while Black Mass of Absu hammers out some killer sick sludgy black tunes. Definitely recommended.

**Despise You s/t** Theologian, 200 Pier Ave. #2, Hermosa Beach, CA 90254, U.S.A. Super sick and brutal hardcore grind from Southern Cal. Spastic vokills, awesome riffs...this thing is just great all around.

**The Misanthropists/God Stomper** split Cesspool Records, 985 Bidwell Ave., Sunnyvale, CA 94086, U.S.A. Great split of hardcore/noisecore. The Misanthropists dish out some great hardcore while God Stomper noise out with a bass/drum duo.

**Lack of Interest/Stapled Shut** split ep. Deep Six Records, P.O. Box 6911, Burbank, CA, 91510-6911, U.S.A. Excellent split of hardcore/grind. Lack of Interest has that stop n go infest style hardcore thing going while Stapled Shut pounds out some awesome hardcore grind. A definite must.

**Girls Soccer/Patient Zero** split ep. Motaba Rec. Split of some killer old school punk. Get this while you can, if you can. Sorry no address on this slab.

**Rupture "Elektra Complex"** Fudgeworthy Records A repress of this most excellent Australian hardcore band. A definite must for hardcore lovers.

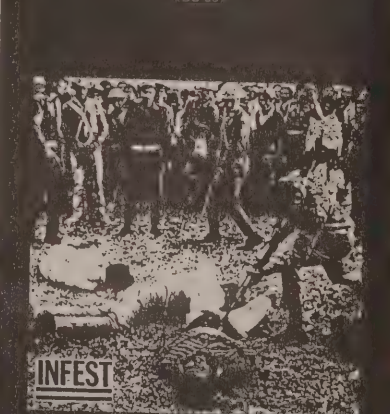
**Merzbow+Gore Beyond Necropsy "Rectal Grinder"** Mangrove 103/24-18 3chome Kamishakujin, Nerima, Tokyo, Japan A collaboration between the master of electronic noise chaos (Merzbow) and one of Japan's sickest goregrind (Gore Beyond Necropsy). Absolute all out attack of noise.

**Uppsala Crust Compilation 7"** Your Own Jailer, J. Jutila, P.B. Vag 14, 756 49 Uppsala, Sweden An excellent Swedish crust comp featuring Diskonto, Dismachine, Harass, Abuse, Nojsbojs, etc. Pick this up. It's fuckin cool.

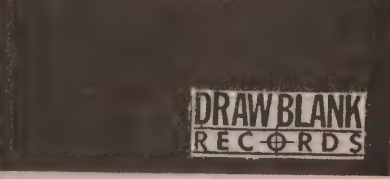
**Brick s/t 7"** little deputy records, po box 7066, austin, tx. 78713-7066, U.S.A. Wow, super fast, super chaotic fuckin noisy hardcore. If you like Despise You, you will love this.



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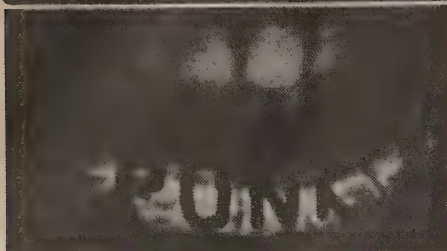
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## by Todd Urick

**\*Pearl Schwartz** "Stars in the Street" 7". Some stars here on this one. With members of **The Jetboys**, **5678's**, and **The Devil Dogs**, I knew this one had to be good even before I put it on the turntable. Yes, and the **Devil Dogs** mid-temp rockin' influence came through; straightforward punk rock 'n' roll does the job. Features a **Downliners Sect** cover. (1 + 2 Records, Japan)

**\*Coyote Men/Superfly TNT's** "No Talent? No Shit" 7". The cover shows a brawl between both bands which is supposed to represent the mayhem of these wrestling rock 'n' roll combos from England. The **Superfly T.N.T.'s** remind me a lot of the **Ripoffs/Supercharger** thing; the songs are short lo-fi garage bursts. The **Coyote Men** are a little weaker, doing the same stuff in a more traditional-sounding r'n'r chord progression. Sounds like they're having fun; I'll buy that over talent any day. (Vendetta, 22 Byrd Close, Waterlooville, Hampshire, England P07 5UX)



**\*X-Rays** "Double Godzilla With Cheese" CD. A second domestic LP coming from this four-piece out of England. All songs have

punk get-up-and-go, with basic song structures and the theme lying in cars 'n' stuff. Upbeat all the way through, as most eMpTy releases, with dry, fuzzy vocals. There are a few real catchy ones that really rock, but each song sorta' has the same formula to it (what band doesn't, though?). Not bad! (eMpTy Records, P.O. Box 12034, Seattle, WA 98102)

**\*Phantom Pregnancies** "Special Child" 7". A great 7" that has all the qualities of being good: energy, rock-punk-pop influences, feedback/treble, interesting hooks, variety, and many songs (7). I mentioned that it sounded like a garagey version **Huggy Bear**, and then someone broke it to me that it was indeed composed of some ex-Huggy Bear members. If you're into lo-fi primitive stuff, I advise picking this up. (troublemanunlimited, 16 Willow St., Bayonne, NJ 07002)



**\*The Evaporators** "United Empire Loyalists" LP. Featuring **Nardwuar, The Human Serviette**, a DJ from CITS radio Vancouver, BC. The **Evaporators** is his band, on his own label. If you never heard this guy before, he is known for interviewing rock stars and politicians (from **Beck** to **Gorbachev** to former glam-rock band members), cornering them with sad-but-true questions that they don't want to answer. The LP is worth buying alone for the goofy fold-out full color cover picture of the band. The music is of course '60's-punk influenced, with a variety of sounds. Also included are clips of "Dan Quayle vs. **Nardwuar**" and "Nardwuar vs. **Alice Cooper**". Prime stuff. **Nardwuar** (The Human Serviette Records, Inc., P.O. Box 27021, 1395 Marine Drive, West Vancouver, BC V7T 2X8, Canada)

**\*The Smellie Fingers** "Kings of Cheezy" 7". Fast-paced garage punk from Spain. The speedy tunes are catchy, and not generic. Clean sounding, rank-

ing up there with the sounds of **The Inhalants** and **The Cryin' Out Louds**. (Waco, P.O. Box 1226 33080 Oviedo, Spain)

**\*The Walking Ruins** "Fall of the House of Ruin" CD. These guys must be the underdogs of Indiana punk. I remember first hearing about them back in 1988, and never again. All of a sudden this CD comes out, after years of little or no releases (I think). Well,



what can I say—very 80's four-chord punk influenced, much like **The Authorities** or something. These guys must drink beer on a daily basis and think about a ton of stuff; the lyrics are the strong point. The highlight of the CD is a cover of **Vom's** "Punk Mobile." (Ruined Records, P.O. Box 1785, Bloomington, IN 47402)

**\*Spider Babies/Perverts** split 7". One side from Oregon's **Spider Babies** and the flip feature's Holland's **Perverts**. The **Spider Babies** churn-out 3-chord garage punk with songs "Teenage Gynecologist" and "Baby Sittin' Bastard" (the **Spider Babies** have some LP's out that nobody can seem to find at record stores; write them at 12712 S. Dart Road, Molalla, OR 97038 'cause they really rock). The **Perverts** feature one r'n'r instrumental, and one one chunky punk-garage song, similar to the **Spider Babies**. (G.I. Productions, P.O. Box 6948, San Jose, CA 95150)

**\*V/A - Chloroform LP**. This is one of the most impressive comps I've seen all year. Featuring all Japanese punk rock bands that each have their high points: **Cock Scratch**: kick ass punk r'n'r action w/ mini

Continued on next page

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## Punk Reviews Continued....

al leads (now how did they get this name—could from the Buzzcocks' *Spiral Scratch* EP?); First: early English punk sound, like *The Cigarettes* or *The Shapes*; *The Young Ones*: steady, solid drumming drives energy; *Engine Boo*: early Buzzcocks/Damned-sounding; *Tonight*: straight chord patterns; *The Knocks*: Pre-'77 minimal distortion pub/Pistols punk-sounding; and *The Registrators*: the most renowned of the high-energy p.r. bands only second to *Teengenerate*. All-in-all, you can tell all these bands are straight-out '77 English punk fans doing a great job at the music they play. (Mangrove USA, PO Box 3860, Chicago, IL 60654)

**Automatics s/t CD.** Very simple guitar lines and melodies. Each song is short (1:50 or so), with oooo-ahh-ahhs and stuff. The highlight of the CD came about half-way through it with slower pop punk *Ramones* stuff, and a song "Chewy Chewy" that hints back to the original pop ideals such as smiling and stuff. If you like that *Queers*-inspired stuff you'll probably like this. Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330.

**The Breakouts "Jacked Up Urban Modified."** Now can it be, the same *Breakouts* from SF from the late '70s??? Yes, the same band to feature tracks on both acclaimed punk rock comp series, *Killed By Death* and *Back to Front*. Compared to the 12" and 7" they released years ago, this has more of an updated sound. The sound varies between slow and fast traditional melodic punk. There's a couple on here that are really good, one of that could be a modern classic—"What Do You Get?"—which is also featured on a split 7" with *Spit a Kiss*. Not bad for a come-back. Accelerator Records, 1039-A Page St., San Francisco, CA 94117.

**Very Index s/t CD.** Straightforward mid-tempo, steady drumming, with repeated power chord progressions ... more DIY rock than punk. This CD could lean towards the slick hard rock side, with cleaner doubled-vocals and rock guitars, but a subtle message creeps through: the boring Midwest driving people to insanity. There's even a humorous one entitled, "No More Pretzels," but it seems also very serious because they are angered by this fact. CD includes the 7-inch "Sixth Finger," which really rocks. They thank Utz sourdough hard pretzels in barrels on the CD sleeve. I wish I could find those here, but I'm pretty satisfied with Snyder's of Hanover. 1009 Davis #27, Evanston, IL 60201.

**Monorchid s/t CD.** Remember DC-band *Circus Lupus*? I guess lead singer Chris Thompson finally found something that sparked his interest after *Las Mordidas*. A couple 7"es have been released, but finally now a full-length. Poetic/cryptic lyrics that string together guitar leads put to interesting timings. By no means fragmented—as you would think—the product leads to very definite songs. No power chords used (it is more "indie" than "punk"), but DC-area bands seem to travel from "punk" to "indie," while each trying to create their own individual sound (ex: *Shudder to Think*, *Fugazi*, *High Back Chairs* (euu..oh god, no!)), but the aggressive vocals are a pleasant change from just screaming. Musically, more advanced than most indie stuff, but not boring. Simple Machines, PO Box 10290, Arlington, VA 2210-1290.

**Lincolns "Swank"** CD. Every time I think that these guys have broken up, they've put out something. This (third?) LP is a return to more snotty, full-level assault on bothersome things with basic punk lyrics and chords, but the *Pink Lincolns* do it in a way in which I actually really like it (hey, I even

own one of their records). They stay true to their own form, without attempting any of that new-school NOFX fast pop punk stop and start crisp poop. With songs like "My Car is Gonna Kill Me," "This Thing of Ours," "Tourist," and "Loner," it's the kind of crap I can relate to, and the punks go for too. Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742.

**Bleed "Hot Rod Racer" 7".** After giving it a spin, I thought "Now where the hell did these guys pop out from?" At first this is a relief from all the lower-than-lo-fi garage I've been hearing, but the vocalist must have taken lessons or something because he sounds a bit too slick. A motor-reving cross-breed between 50's punk and more contemporary stuff. The song on side B really kicks ass. They must be really good live. Soda Jerk, PO Box 4056, Boulder, CO 80306.

**The Sillies "Local Zero."** From Denton Texas ... and damn there's always good punk coming out of Texas. This has got to be a favorite for this month: aggressive, mid-tempo, power chord, DIY-punk with a thick sound that works well at high volumes. The best thing about this is that it has energetic force behind it that translates well into the recording; that is often a hard thing for a band to do. Both male/female vocals. Recommended. Jolly Ronnie Records, 1301 Custer RD #202-170, Plano, TX 75075.

**XXY "Punk Rocket".** A second release from this fragmented band headquartered in Lincoln, Nebraska (of what I know, the band members actually go to college in different areas of the US). Screechy girl vocals a-la *Ragady Ann* or *Yum Yum Tree*, although goofier, more fun, and a lot more entertaining. Thumbs up. Electric Chair, PO Box 2434, Olympia, WA 98507.

**Mulligan Stu/Teen Idols split 7".** Two pop punk bands, one from Rockford, IL, and the other from Nashville. Both of similar calabre, and the catch here is they both do covers. Four songs total, and I at least liked one song by each band (M.S.'s punked-up cover of *The Primitives*' "Crash" (their other song is too neo-Scheching Weasel for my taste), and T.I.'s "Peanut Butter Girl" has *Ramones* flair). Rhetoric Records, P.O. Box 82, Madison, WI 53701.

**V/A - "This Is What You Missed When You Skipped Florida On Your Last Tour."** It must have been a great deal of effort to get tracks from 30 Florida bands. This comp offers a lot of just-emerging bands, from mostly snotty f.u./pop punk. In the past, Florida was not such a hotbed for punk, but due to the mas-

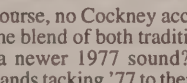
suburbanization of the last decade, you get unhappy kids the cops and Mouse. Most pretentious buying jerks would probably slag this comp due to its rudimentary flavor, but this is where punk is—the kids, and not a 25-year-old who collects rare punk 7"'. Punk is about fun, not microbrews. The most well-known bands include *No Fraud*, *Less Than Jake*, *Slinky*, and *Discount*, but a whole slough of others do just as well. My faves were from *Smack*, *Auto-Nomy*, *Fat Vacuum*, and *Happy Cynics*. F.U.H.Q. Records, P.O. Box 3384, Orlando, FL 32802-3384.

**V/A - "We're Addicted To Dayquil!"** A cool cover, with that new era of happy sounding, melodic stuff encompassing this slab of vinyl. Contents: *Scoby Don't*, *Mushuganas*, *Seven o'clock Sucker*, *Non-*



sense, *Haskel*, *Discount*, *Hairy Italians*, *The Totalities*, *The Curbs*, *Shotwell Coho*, *The Crumbs*, and *Slinky*. Although I'm not really into a lot of this stuff, I could see a lot of people digging this record because it contains some overlooked pop-punk-sters that are not affiliated with that overproduced SoCal scene. I liked *The Crumbs*' cover of "Communist Radio" (*The Eat*), and *Haskel* (check out their 7"!). Lantzcentri, PO Box 24683, Edina, MN 55424.

**The Subversives "Protest and Dance" LP.** When I dug into this, I had to do a double take just to make sure they were from Minneapolis. This LP sounds like it could have been released by an actual UK streetpunk band mainly because of the strong back-up chorus akin to *Cockney Rejects*, but of course, no Cockney accent here! I like it because of the blend of both traditional and newer "77" sounds (a newer 1977 sound?...yeah all these new punk bands tacking '77 to their name when they don't even sound like '77 bands). Also, the songs are varied, and don't all follow the same boring form that *Cookycutter* 77 uses. Fun shit to listen to loud and drink beer on the patio too. STEP-1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, England.



**The Beautys "Girl From Planet Fuck" 7".** More Indiana punk rock, this time with a female vocalist. All I can say is that they must have listened to *The Smeares* (also from Indiana) a lot, because they sound almost exactly like them: A combination of happy punk tunes with a barys feel to some tunes.



**Dragon Rojo 7".** An unknown band on an unknown label. *Dragon Rojo* puts forth straight ahead rock'n'roll in a very clean, organized fashion. Side A, has a very traditional rock'n'feel, sounding very like that sixties-revival sound on the *Get Hip* label in the last decade (harmonica 'n' all), but side B is the highlight; "Tell That Girl" is more of an upper-mid tempo mover with sung-vocals that really display the talent of the band without sounding slick. You would never know in a million years that it was composed of members of *John Henry West*, *Undertow*, and *Screw 32*. The cooperation of talent residing in Oakland makes it something worth checking out. Toast Records, P.O. Box 833, Lawndale, CA 90260.

**Grieving Eucalyptus "Just Plain Rock'n'Roll" LP.** V/A "Get the Hell Out" CD. Two releases out of the Lehigh Valley, Pennsylvania. *Grieving Eucalyptus* is a refreshing release that is, like it says, a rock'n'roll record. You don't find many bands in the punk scene that go out of the "garage" mode, or specific sub-genre stereotype in fear of not selling records. This is not punk, yet it is not indie rock. In modern terms, lying somewhere in between the most rockin' *Guided By Voices* and aggressive *Beatnik Termites*. They sound like they could be one of those Boston-area bands from the '80's featured on a *Throbbing Lobster* comp. Both male and female vocals, borrowing from all aspects of rock, from acoustic to power chord. Entertaining. *Get out of Hell Comp-* (Not current/but worth mentioning). A comp featuring Lehigh Valley punk through 1993. Each band is very individual, no two bands following the same song pattern. Almost thirty bands, ranging from traditional hardcore, rock'n'roll, rock, metal, etc. Like it says on the cover "A Com-





## PUNK REVIEWS CONTINUED...

pilation Of L.V.'s *Rockingest Bands*." *Rockingest* is the word. An excellent compiling of bands from this area for collectors of East Coast punk. Comes with a 56-page booklet, F.O.E. magazine (#19/20), which has been a very inspiring factor in the East Coast's punk scene. (Previous issues contained interviews with 7 Seconds, BCT Label, Raw Power, Wretched, Psycho, Ed Geins Car, Negazione, Oi Polloi, etc.) This comp features bands like Mr. Yuk, Weston, Forthright, Youthful Aggression, Original Sins, and many others. \$10 ppd. F.O.E., Box 4, Bethlehem, PA 18016.

**Spider Babies** "Web of Hate" LP. Okay, if you've followed the punk reviews this far you know that I reviewed the SB/Perverts split 7" a few pages back. I might as well throw this review in to fill up space. Are the S.B.'s trying to stump us? They released an LP (last year or so) on Screaming Apple out of Germany, and two LP's this year, with other seven inches on various labels. They crank out music too fast. I could say I enjoyed this LP more than their other

stuff for it's pure punk dirtiness. What's that?... a lyric about having somebody drink the lead singer's piss... it's garage with an attitude. The LP is printed in 3-D and comes with 3-D glasses, and the vinyl is hella thick. Great quality from a great label. My only complaint is they kicked the girl

organ-player out of the band. Driving to see them play in SF a couple years ago, my friend was looking forward to seeing the keyboard player. After he got drunk, the Spider Babies came on stage minus one Denise Hammericksen, and my friend offered me a dollar to leave the club. Gimmicks, I tell you. Get a girl in your band, dress up in funny clothes, or something. It works. Anyhow, a good release. Frisbee Records, P.O. Box 130, Ardsley, NY 10502-0130.

Be sure to tune into the Hometown Atrocities Show Mons. 6-9PM for punk rock and stuff.

HOMETOWN ATROCITIES FAVS - MARCH 1997

## CD's

1. V/A Trash On Demand Vol 2
2. The Registrars
3. The Jimmies
4. The Makers
5. Hellnation
6. Behead the Prophet
7. Splash 4
8. Sonic Dolls
9. V/A It Comes From the East
10. Pink Lincolns

## Top 5 LP's

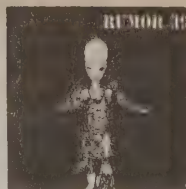
1. Jet Bumpers
2. V/A El Guapo
3. Spider Babies
4. C.R.
5. Spazz

## 7"s

1. Scratch Bongowax
2. Guaze
3. Spastics
4. Slight Slappers
5. XXY
6. Jolt
7. V/A Cry Now/Cry Later Vol 4
8. Worst Case Scenerio
9. Spazz/Toast
10. Hellnation/CFDL
11. Heist
12. The Need
13. The Silties
14. Dragon Rojo
15. The Steve McQueens

## Reviews by Aaron

**Rumour 39** "Armageddon Costume Party" EP Eight superpowered *puuuunk* trax that please my jaded-by-too-much-mediocre-punkrock-and-I'm-only-twentytwo-yrs-old-eardrums. Musically this sounds very little like **Rudimentary Peni** but something deep seated in your feeble little punker subconscious makes you say it does, kind of like how the first **Yah Mos** EP sounded nothing like the **Nation of Ulysses** but everybody said it did. The best songs have totally cool dissonant, conflicting bass and guitar parts with pissed off singing that reminds me of a 4-year-old throwing a temper tantrum. Highly rec-



**Barbecue** LP Way, way over the top death/grind music. I can't think of another band in the same genre that I'd compare this with. Suffice it to say that **Mortician** are to deathly grinding music as **Brother Lynch Hung** is to hardcore rap music. Kind of like those supremely annoying analogy multiple choice whatsits from when you took the SAT, remember that, o punky patched one? But I digress. Ricky Lee sez **Mortician** is as close as it gets to the elusive musical style us dorks call "povviolence," and I gotta concur. (Sorry about trying to dazzle you kids in readership land with my glib and savvy lingo but I keep forgetting this is a rekkid re-vue. Onward!) The songs here have 2 basic speeds: that of light and that of your dead mom's congealed hypothalamus dripping down the wall real real slow, or something. Check the lyrics to the soulful power ballad **Ripped in Half**: "Ripped in half, left to die, blood pours out, from all sides." And they're serious. **Mortician** is two crazy mean looking hesherdudes. The chubby one plays unremarkable sounding guitar and programs the most ridiculously fast and tight drum machine beats ever (this stuff makes **Enemy Soil** sound like neophyte amateurs in comparison). The one who looks like he's tweaking does some okay echoy grrrrrowl vokills and plays the bass while the amp is seemingly on fire, a sound on a whole other level above and beyond distortion. Listen if you don't believe me. Listen to it anyway, this is pretty rad, I was laffing at the goodness, if that's any kind of indicator. (Relapse Records, PO Box 251, Millersville PA 17551)

**Behead the Prophet N.L.S.L.** "I Am That Great And Fiery Force" LP I don't know what I can say about this that would begin to describe how good it is. The playing is fast, tight and together but always sounds right on the edge of turning into completely unorchestrated chaos at any time, with loads of piercing guitar feedback, crazed electric violin playing (!) and vocals that, while mostly screamed, never let up on emotion and soul. This is the new rock and roll, kid. It amazes me that this band can take the essential energy behind rockin' stuff like **New Bomb Turks**, **Lord High Fixers**, **Makers** etc. and flawlessly combine it with the intensity of early hardcore like **Void** while still making a sound uniquely their own. Consume this product immediately or miss out on one of the best records I've heard in a long time. It has something like 20 tracks on it, too. Buy or die, Chachi. (Outpunk Records, PO Box 170501, San Francisco CA 94103)

**Capitalist Casualties/Stack Split EP** Santa Rosa, CA's **Capitalist Casualties** are one of the few bands that put out consistently good hardcore music these days, and the three tracks on this record rank among their best. The songs are supershort but loaded with split second breaks, tempo changes and tricky drum parts. If you're a fan of **Spazz** you'll know what I'm talking about. This is not predictable punkrock by any means. **Stack** from Germany turn in some similar sounding stuff with a few more slow head banging parts and a more dark, gloomy sound overall. Look for **Stack's** earlier material if you want to hear how much they've changed their sound (for the better, but that's only my opinion and who am I, anyhow?). Yet another quality hardcore release from (Six Weeks/Athena and Jeff, 2262 Knolls Hill Cr., Santa Rosa CA 95405)

ommended. Also look for the newly released **Half Empty LP** and the **Jack Acid CD** discography on the same label. (New Disorder Records, 445 14th St., San Francisco CA 94103)

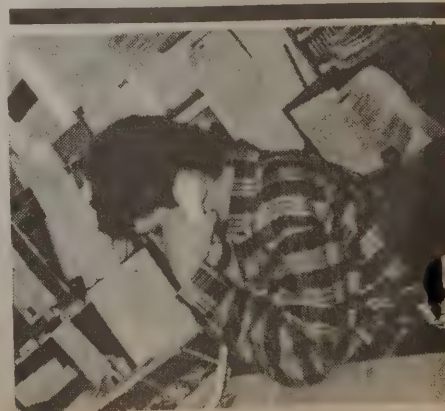
**Mortician**

"Hacked Up For

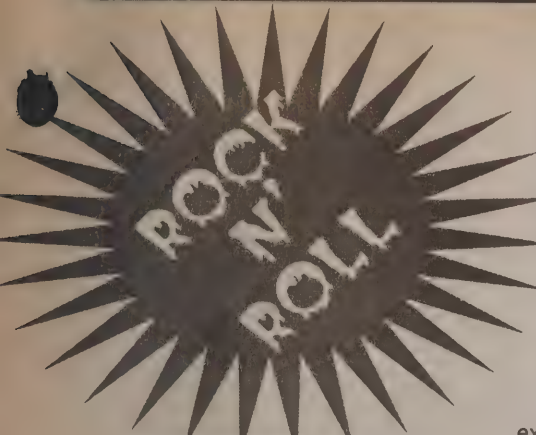
**Feces Munchers/Slobberaht Split CS** If the lyricsheet that accompanies this release doesn't disturb you, seek treatment immediately. Ewww. Winner of the prize for most vile collar art on anything, ever. Enough said. This release scores many punk points with me for a) being a cassette tape release only, hooray! Cassettes, mainstay of true punkers worldwide (get a copy of the punk handbook and quit yer bitching, pleaseur)! b) Both bands are from (Bob Dunning take note) Davis! Hometown pride! ALRIGHT! and finally c) I am known to occasionally drink beers with the Organ Donor, **Feces Munchers** vokillist and all around good guy. A note inside the tape box describes the recording quality as "kind of questionable," but there is no question in my mind that this was recorded on a boom box. Since the strident (yet strangely pleasing) banshee shrieks of the Organ Donor are all but indecipherable, he takes the time to say each song title in between the 5 to 10 second songs (i.e. "White Trash Trailer Budweiser Atrocity" or "Ice Injection Overdose in the Eyeball"). I really liked the whole lo-fi, early A.C.-inspired sound. Onside B, **Slobberaht** give us more sonic noise and less structure. For being recorded on self proclaimed "sh\*tty gear," this produces a wide variety of growls, buzzes, rumblings and strange electronic sounds with a range of sonic variance (that sounded smart, didn't it?). (Varicocele, 419 1st. #1, Davis CA 95616).

**C.R.** "The John Lisa" LP 25 tracks of some of the best new East Coast H.C. I've heard in years. The **Compassionate Revolution** breathe new life into the whole positive New York hardcore thing without ever bordering on cheese, quite a feat in my book. Impassioned, emotive singing bonds really well with original hardcore music that is at times toe tapping and simply catchy, and at other times reminiscent of some of the newer Left Coast H.C. releases all **Heroin** and **Universal Order of Armageddon**. The only small gripe I have about this is the lyrical content. All the songs are "issue oriented," that is, they deal with a particular topic like racism, sexism, and the homeless (think **Propagandhi**). Let's see how many more band names I can fit into this review, shall we? I think not). This isn't necessarily a bad thing, I'm just a bit tired of bands fitting entire ideologies into 2 minute songs. God, that sounds bitchy. This is really a quality release, even the booklet and the packaging look like a lot of time and effort went into making them. I love the picture of all their grinning friends in the lyric booklet, too. (Reservoir Records, PO Box 790366, Middle Village NY 11379-0366)

Hey up and coming bands! I'd really like to review demo tapes, actually any cassette tapes that you have released that are for sale. If you are in a band of the hardcore/punkrock/garage/grind/noise variety, or some other variety you think I may or may not enjoy, and you put out demo tapes for sale, AND you'd like your tape reviewed in the next issue of KDViations, send your tape and a contact address/phone number to: KDV's Punk Department Attn: Aaron, 14 Lower Freeborn, UC Davis Campus, Davis CA 95616. Thanks kids!







by Tim and Megan

**Boss Martians - Jetaway Sounds Of...** LP (Hillsdale)

Organ-driven straight-ahead surf in the spirit of the *Rivieras* and the almighty *Avengers* 6. If you were a fan of *Untamed Youth*, you'll be happy to know the *Boss Martians* are carrying on the tradition of the high-energy midwest frat-surf sound. Two vocal numbers, the rest are instros. Stands out from the pack of all the other surf-inspired bands these days. This one's better than their previous releases. I wish they'd record more vocal surf numbers since that seems to be their strong point. — TM  
p.s. Just saw them live and they were terrific — plus the lead singer/guitarist looks just like Arch Hall, Jr! — even introduced himself as "The Sadist." Big humor points for that! — MG

**Bow Street Runners LP/CD reissue** (Sundazed)

This partly great psych LP came out originally in 1970 on BT Puppy records. The original is way-rare, so this is the only place you'll find this. If folk-psych (e.g. *Merry Go Round, Love, Blue Things*) is your bag, you're in for quite a pleasant surprise. Cool male/female vocals here & there, nice harmonies, cool organ on some tracks—all the winning factors. However there's a few stinker tracks on here too. The serious late 60's psych fan knows to expect this "stinker" phenomenon on many straight LP reissues, and it should be no surprise to him. — TM

**Billy Childish Web Site -** [http://ourworld.compuserve.com/homepages/Patrick\\_Davies/reviews.html](http://ourworld.compuserve.com/homepages/Patrick_Davies/reviews.html)

I've only explored this once (them campus computer labs can be pretty dang crowded), but was rewarded with a wealth of info on just about all aspects, past and present, of Billy Childish's prolific career. There are detailed lists of his various music releases (*Pop Rivets, Milkshakes, Mighty Caesars, Headcoats, Blackhands*, solo stuff, collaborations, etc.), as well as info about his paintings, poetry, and an upcoming apparently semi-autobiographical book. As if this wasn't enough, there are also reviews of new Childish-related releases and regularly updated tour plans. There's probably even more I didn't get to check out, so this is a must for any on-line Childish junkie. — MG

**Chrome Cranks - Love In Exile CD (PCP)**  
Not quite as good overall as their last, but the best tracks here ("Wrong Number" & "Hot Blond Cocktail" are my favorites) absolutely erupt with power and fury. At times I'm reminded of *Kim Salmon & the Surrealists* "Intense," which I raved about a few program guides ago. If you like music that gains your trust and then knocks you

on yer ass, this is it. — MG

**Diaboliks - Danger: Diaboliks CD** (Dionysus)

Vicious girl-garage punk! They do a real good job duplicating the sound of bands like *Denise & Co* and the *Belles* on the *Girls in the Garage* compilations. And comparisons to the *Brood* and the *Pandoras* certainly apply. With titles like "Slaveboy" and "Please Don't Stare" you get the idea of what they're all about. Recorded in England at the much famed Toe Rag studios, so it's got my seal of approval. — TM

**The Element 79 - 7" (360 Twist)**

Whoever the hell these guys are, they must not be willing to commit to one certain type of sound—as one song on this 2-song 7" is straight-ahead surf (with an explosive intro) and the other side is garage punk (an over-the-top cover of the Pebbles/BFTG classic "Born Loser" by *Larry & the Loafers*). No picture sleeve, so they save a little money in manufacturing, and they pass the savings on to you, (yeah, right!). Hardcore garage-punk fans have undoubtedly heard dozens of bands like this (savage 'n' sloppy R&R), but what's on this 7" works fine for me. — TM

**Flashback Five - Where Is Wally? 7"** (Misty Lane)

Four great songs from a band described as "the Spanish Tell Tale Hearts" who apparently broke up before this was even released. The liner notes tell how the title track came about after someone took a red pen to the white sweater Wally Tax was wearing in an *Outsiders* poster, making him look not unlike that striped fellow of the "Where's Waldo?" books. They refer to it as "Where's Wally?", but hell, I'm surprised they would know about it at all — funny what sorts of Americana jump the puddle. — MG



**Fortune & Maltese & the Phabulous Palibearers - Konquer Kampus LP** (Hillsdale)

If this band isn't just the cutest thing you've ever heard... As if you couldn't already tell, these guys are wacky, kinda like *Untamed Youth* squared. Their schtick is either nonspecific or very specific, as their chief themes seem to be school-and-death related, specifically on tunes like "Cuttin' Class" and "My Baby's Hearse." I don't normally go for sweetly harmonized vocal surf/frat-rock, but one listen to "Ask The Swami" and "If Push Comes To Shove" and I couldn't help but grin in spite of myself. — MG  
Super happy fun frat-surf-rock from Michigan. And did I say fun? Well that seems to be the key word here. If you don't particularly care for fun R&R, (i.e., you would describe yourself as "angry," and you listen to "angry" music accordingly) this record ain't for you. But if you are blissful and thrive on happiness, joy, and wackiness get this LP. On the fantabulous Hillsdale label from SF, so you know you're getting quality. — TM

**Headcoats - Knights of the Baskervilles**

CD (Byrdman)

Hey it's B.C. & Co's 67th release this year—What the hell do you expect! Of course—it's damn great!! Moving along... — TM  
p.s. By the way, this one's mostly on the bluesy side. — MG

**Hillbilly Hellcats - Rev It Up With Taz CD** (Rockin' Cat)

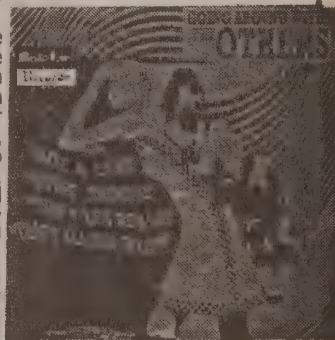
The psychobilly/swing craze has even reached Colorado, and this band stays tight while bouncing between *Reverend Horton Heat*-like mania and *Dave & Deke Combo*-style country charm. My favorite is "Harder Faster," which alternates between slow verses and a frenzied chorus all the while becoming progressively more risqué. I also like "My Baby Moved," about a girl moving to college-kid-cum-wannabe-hippie town Boulder, the Berkeley of Colorado. — MG

**v/a Merry Christmas—Sonics, Wailers, Galaxies (Etiquette)**

"Rated among the top five Christmas LP's to own." — OR Records. Hmm...Y'know? I fully agree with that statement. Yes. This rules. The only other Yuletide album I'll ever need is the *Phil Spector* Christmas album (which I periodically tire of). The *Sonics* (of "Psycho" and "Cinderella" fame) bring us three great Christmas garage punk raves-ups: "Santa Claus," "Don't Believe in Christmas," and "The Village Idiot." The *Wailers* get folky and sentimental on us with "She's Comin' Home." And the *Galaxies*, well..., they're good too. What else would you expect out of the great Northwest? By the way, there's no rule against listening to this CD out of season—in fact, I heartily encourage it! — TM

**The Others - Going Around With... 7"** (Misty Lane)

Four nice folk-garage cuts from this Italian band. Their singer, Massimo del Pozzo, is behind the Misty Lane label and zine, and I think he may have sang with *Head & the Hares* as well (their singer's first name is Massimo too and it sure sounds like the same voice). Big points to him for putting out some of the best material currently available, including that of his band. It's nice to hear a label's house-band that actually merits recording. Cool pink and green psychedelic cover too. — MG



**Phantom Surfers - The Great Surf Crash of '97 CD (Lookout!)**  
What was I saying about *Fortune & Maltese* being wacky? Nobody is quite as nutty as these guys. They do solid straight-ahead instrumentals as well as anyone, but they're most in their element on goofy masterpieces like "The Cat Came Back" (I remember this sick little tune from elementary school), their "X-Files" medley (about as inscrutable and funny as the show), karaoke-fest "Yozuro No Hoshi," and the absolutely ridiculous "No Go Diggy." Not sure what they're like live now, since Johnny Bartlett has departed for the *Saturn V* (who are great live), but with stuff like this I can't see surf crashing anytime soon. — MG

**Revelators 7" (Crypt)**



Could this record, in any way, be more raw? More primitive? More unruly? More in need of a twelve-step program? I don't think so. These guys tuff into some serious raw power here. Listen to this—then listen to the **Stooges** Funhouse LP. Now compare and contrast. Get the picture? — TM

### Jim Shepard - 7" (Anopheles)

All out insanity from V3's Jim Shepard. Anopheles records of San Francisco brings us a second release (for Anopheles, that is). This mini-platter takes Kim Fowley originals, stuffs 'em in a blender, and spews 'em back out at you like you never heard the originals. "The Face on the Factory Floor" is twisted but still recognizable compared to the original. Conversely, "Animal Man" takes off where the original ended, exploding a variety of bodily fluids in your face, when you haphazardly removed the blender lid while it was still on puree. From the same label that brought you the rip-roaring, throat-slitting live **Venom P. Stinger** album (recorded live in KDV's studio A). At times this 7" is really murky and spaced out though, akin at times to the **Dead C**—and even **Guided by Voices** (Propellor era) — TM

### The Time Beings - 7" (Stanton Park)

Two great covers — a revved-up take on **Paul Revere & the Raiders** "Louie Go Home" and a reverent version of the **Looking Glasses** psych tune "Visions." Heard there's an album out now — hope a copy finds its way to KDV's. — MG

### v/a - Ear Piercing Punk CD (Archive International Productions)

Great compilation that originally came and went in the '80's and is back again with bonus tracks on LP and CD. Everything here is great but stand-outs are **Dean Carter's**

insane "Rebel Woman" and "Jailhouse Rock," the **Groupies** breezy "I'm A Hog For You" (I don't know why I use that adjective — I guess because it brings to mind speeding down the open road with the wind in your hair, the bugs in your teeth. . .), **Keith Kessler's** pounder "Don't Crowd Me," the **Sparkles'** vicious "No Friend of Mine," and my favorite, the **Ugly Ducklings'** irrepressible "She Ain't No Use to Me." Well worth picking up. — MG

### v/a - Four Garage Combos E.P. 7" (Misty Lane)

My favorite track on this overall good release is from **Gli Stoici**, who turn in an excellent, reverent version of the **Outsiders'** "Sun's Going Down" (guess they're popular at Misty Lane — see Transworld Garage Scene review). The **Croakers'** "I'm



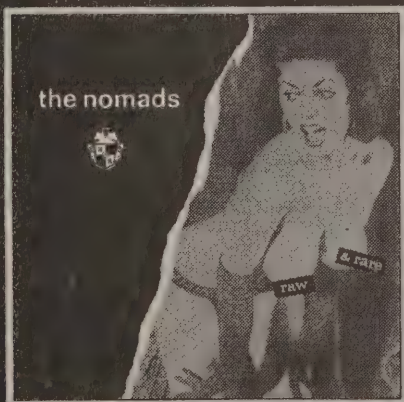
In Love With Her" is a jaunty little original driven number — kinda like the **Lust-O-Rama** with engagingly off-key vocals. The **Others** turn

in a nice folk-garage version of the **Sheppards'** "Poor Man's Thing." Finally, the **Fossils** do a murky, unintelligible song called "We're the Fossils" (I never managed to make out those words, even though they seem to be singing in English). — MG

v/a - **Splitville Confidential** (Splitville) **Royal Pendeltons**, **Exotic Aarontones**, **Impala**, **Fortune & Maltese**. More intros. And a couple surf-related vocals. The new 60's-inspired instrumental R&R continues with no signs of showing a slowdown! We added over 55 new surf/intro releases to the KDV's record stacks in the latter half of '96—compared to 30 in the former half of '96. The **Phantom Surfers** predict a "Great Surf Crash of '97" on their new CD. What could possibly cause such a "crash"? An overabundance of surf-type bands? I think not. My position is that there is currently an overabundance of surf bands, contrary to what some may believe. In truth each of the few hundred existing intro bands today have an average of merely 20-60 loyal fans who go to their shows. Only a tiny percent of the US population is aware that there is a thriving underground surf/intro revival going on right now. Let's get serious now. I'll give you my "instrophilosophy" in a nutshell: "If you like the **Mermen**, buy their recordings. If you like **Los Straightjackets**, buy theirs. If you like the **Tiki Men**, buy theirs. And so on and so forth for each and every intro band in (or no longer in) existence. The end." If you're only going to complain that the scene is getting diluted, what can I say—I'm sorry you feel that way. As a DJ I make thousands of judgments of what music is good simply by electing to play it. If you want to know what bands' music I support, listen to the **International, Instrumental, and Surf Music Hour** and **Kicksville 29 BC** on KDV's. Have a nice day. — TM

Continued on Page.....75

## A PATTERN FOR PANIC...



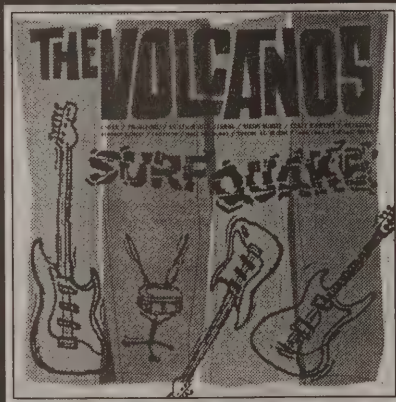
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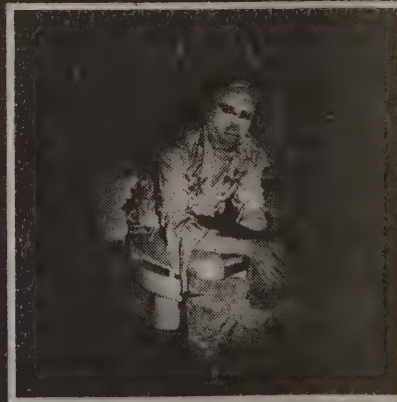
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# MOBTOWN

A few weeks back I had the privilege of interviewing Wally Caro Jr., guitarist for Los Angeles traditional ska band, **Mobtown**.

**King Otter:** The first question I ask every band is... What kind of macaroni and cheese do you eat?

**Wally:** What kind of macaroni and cheese? Gosh, I don't know. I've had Kraft before I've eaten macaroni, and then you fix it with cheese, sort of a Do It Yourself type of thing.

**KO:** That's pretty indie, so how did you get started?

**WCjr:** Let's see, a lot of us used to go to the ska shows and we were involved in our ska scene over here in LA. We played instruments, were into alternative music and stuff, listened to ska a lot and just formed our own band and started playing.

**KO:** So what is the state of the LA ska scene?

**WCjr:** It's always been pretty healthy. And over the last two years it's gotten really big. But it's kind of split though, between the traditional and the ska-core type stuff.

**KO:** Yeah, the Steady Beat type of people versus the Orange County skater bunch of kids.

**WCjr:** Yeah, but, uhm, all of California has been, you know the left coast has a very healthy ska scene everywhere, but especially here in LA and Orange County. There's something every weekend. There's more than one show that's going on, and it's gotten a lot more radio play over here and stuff.

**KO:** So, how did you guys get signed to Steady Beat? Just by playing the Steady Beat promoted shows?

**WCjr:** Yeah, they started doing shows back in '92 or '93 under the "Blackpool." That was their production whatever. We started playing a lot of backyard shows when ska was little [in LA], parties and stuff. We used to play some with the **Israelites**, and the **Orange Street Scandals**, **Ye Olde English**. And then Luis [Correa] moved his thing into the clubs, and it just sort of branched off into Steady Beat Recordings or Steady Beat Ska. That was just Luis. See, he had a partner named Ray, and they used to do it together, and they kind of split off. We've known Luis for a few years already, and we knew he was coming up, with the whole ska thing [in LA]. And he worked hard, was a good promoter and stuff. He had his label, and because we were friends and it's like we're close, it's like we had our say. We could meet with him

when we wanted, [about] what we wanted to do with the record. [We are] kind of keeping it low key with the first record because we're not really sure about the business.

**KO:** OK, what is the Latin influence in the band? Just Latin jazz when you were growing up?

**WCjr:** A lot of us are Hispanic. I don't know, we like the music and kind of threw it into our sound. It fit, sounded good. A lot of the [So Cal] bands, like **Lucky 7**, **Yeska**, **Mento Buru** do it. It fits.

**KO:** What are your day jobs?

**WCjr:** Well, geez. (long pause) Well, I work at a school, a grammar school. I do the computer lab thing, part time. Brian, our tenor, is working on his credentials to teach, he's a student teacher. Uhm, Jeff works at an Office Depot. Chris, I can't remember what Chris does. He's told me, but I forgot. I think he does a survey thing with the school. Amy is a paralegal type of thing. God, there's a lot of people in the band!

**KO:** How many are in the band?

**WCjr:** There's ten right now.

**KO:** That includes the steel drum guy right?

**WCjr:** Yeah, there used to be eleven, but our keyboard player isn't with us now.

**KO:** What's the story on the steel drum guy?

**WCjr:** Oh, about three years back there used to be an all girl ska band here in LA called the **Chanleys**, and my girlfriend played with them. We were looking for horn players, and one of them was friends with Dave, "Pepe", and he wanted to play in a ska band. He was in it way back in the 80's and he said that he'd dress up like a girl [to be in the Chanleys], he didn't care, he just wanted to be in a ska band. So I said, "Hey, we've got a band going too, and you don't have to dress up!"

**KO:** It does add a good touch, by the way. When it comes through clearly it adds a good tone. Uhm, your dad [Wally Caro, Sr.] is your guys' manager. What's that like?

**WCjr:** Well it's good. He does a lot of our bookings. We always try to help out, but it started because I was a little intimidated to talk to these promoters and stuff about the money situation. And you know, just dealing with that. So he just kind of stepped in, and started taking on a few more responsibilities. It's good, but sometimes if there's problems here and there... it's family, and it's your friends, and it's your dad. And you don't want them to say something about your dad. It's someone we trust. He looks out for our best interests.

New York Ska Jazz Ensemble, "Low Blow" Another outstanding release with the obvious crisp production work of ex-Scofflaw Victor Rice. This is truly an all star cast, with Toasters, ex-Scofflaws/Bluebeats, and Skatalites providing the talent. And guest vocals by Caz Checkered Cab and Steve Pietaster too! This is as great as their debut, and as usual some tastefully done covers. (MoonSka)  
USDA Grade A

SKandalous All Stars, "Hit Me" Just looking at the lineup of talent here, (a Skatalite, some Slackers, and Mephiskaphalites), does not tell the real story. This is an album of really bad covers, including poop originally done by Radiohead, White Zombies, and the Cycle Sluts from Hell! When we played it, our suspicions were confirmed, it is scat (Shanachie)  
USDA Grade D+

Skankin' Pickle, "the Green Album" This is the last release by the Pickles with Mike "Bruse Lee" Park. Happy, goffy and nutty—just the same as it ever was, and mostly because they've recorded some way old pickle tunes, and some excellent covers. (Dr. Strange Records, PO Box 7000-117, Alta Loma, Ca 91701)  
USDA Grade B+

On Safari with... 2 This one's got a tune apiece from the Skolars, Critical Mass, the Space Heaters, and Easy Big Fella. Every song here is good, except for Berkeley's Critical Mass. EBF's contribution, "Lucky Donkey", is the kind of exuberant song that makes you burn holes in the floor and wear out your dancing shoes. (Beat Happy! Music PO Box 690101, Stockton CA 95269-0101)  
USDA Grade B+

Skarmageddon 3: A New Beginning This double disc set is divided up by style. Disc one is titled "Old Skool/Two Tone" and Disc two is labeled "Post Two Tone/Ska punk and Beyond." So we will divide the review and grades accordingly. Disc one—Some good tunes by Buford O'Sullivan, the Articles, the Space Heaters, and the Allentons. USDA Grade B  
Disc two—One good track by the Skoildats can't save this one. USDA Grade D (Moonska)

Mobtown, "the Rhythm of Ska" Any disc with an opening song that has a great farty baritone sax solo and steel drums has got real potential. Excellent instrumentals! But at times the production demanded by this band to record goes over the abilities of the studio. This is traditionally ska done by one of LA's finest. (Steady Beat Records, PO Box 1141, Wilmington, CA 90748-1141)  
USDA B+

Isaac Green and the Skolars, "Skoolin' with the Skolars" A cool swingy, R'n'Bish, poppy traditionally stunning debut. It really amazes us that something this darn good comes from Missouri, much less from a band led by a guy that doesn't eat Mac and cheese. (see interview) Short but good.

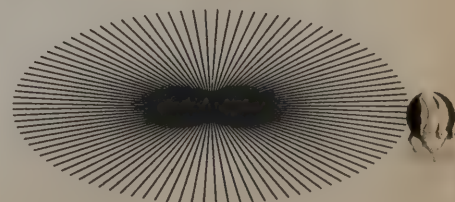
## SKA REVIEWS CONTINUED

Link 80, "17 Reasons"

The singer, Danielle Steele's son, sings with one rhythm, "yabba dabba yabba bubba da boooo!" This is East Bay Slop punk with horns, made by guys trying to be hard core. Throwing in some horns and a few upbeats won't sell this to ska fans. The best part is the NKOTB sample. (Asian Man Records, PO Box 35585, Monte Sereno, CA 95030)  
USDA Grade D

Loaded, "Turn Your Head and Cough"

This is easily the worst thing to come out of Germany's Heatwave label. No one will ever be able to produce lyrics this bad for at least another couple of hundred years. In the song, "Golden Girls", an exposé of young guys on aged women the lines include "... I'm just a squirrel trying to find a nut, and I want to get a piece of your wrinkled old butt..." True visionaries of poop.  
USDA F-





# hip HOP

1996

## YEAR IN REVIEW

(i.e., Nine-Gambino)

By the time that this is printed, the new year will have rolled in, and hopefully the face of hip-hop will have changed. Many artists have had complete makeovers, some good some bad. The female MC has risen to the forefront by all means necessary (see Lil Kim, Foxy Brown). I wonder whatever happened to MC Lyte rippin' "paper thin", and Latifah's "Lady's First". '96 has been the year for the Pharcyde rebirth, and the birth of Rasskass upon the mainstream. Rass will always be held close to those hardheads who peeped "Etc. Etc." a couple of years ago. All I can say to Priority is that it is about time. We saw the last Too Short album, but saw E40 step in to take control of the "YAY AREA". Mac Mall I must say had one of the tightest albums ever to be produced, unfortunately not many felt the "Crest Side". We witnessed the passing of 2Pac but we are left with his music and his memories. For those hip hop heads, peep Makaveli even surprised me with its quality. Also Death Row has been put in a spin, No Dig, No Pac, No Suge; I guess that means that one of the greatest black owned record labels may take a step back for a while, but hey Snoop will always go platinum no matter what he puts out; next album; return home to the under. To the Roots: keep pushing the masses will wake up to the innovation. Also I must say to the Southern Playas Outkast and the Goodie Mob, your voice is much needed to elevate the minds of all the children and adults who buy records. For all those who slept, the Poor Righteous Teachers returned strong, but with no sales maybe that is the fate of quality now days. To wrap this up, De la Soul and Tribe Called Quest... enough said! Also to all those who hated the Fugees: listen, they sold about five records the first go around so they earned all success they received. So till next year... Damn I can't wait till Wu Tang comes knockin again!

By Kenny Williams

## Gothic Reviews Continued....

Me" are all things these new bands share. What sets The Razor Skyline apart is, well, admittedly little. They do add Siouxsie-esque howls in place of the Ian Curtis-style grumble that so many bands seem to imitate these days. Anyone with an interest in The Wake, Children on Stun, Ex-Voto, or Ikön should check this release out. Especially the last track--"Hanged Man"--with its start/stop synth and grooving guitar riff. -A.C.

**The Golden Palominos--Dead Inside** (Restless Records)  
Wow. This is incredible. The first track--"Victim"--is alone worth the price of the CD. No other song in recent memory has held my attention unwavering through six minutes. I haven't actually been scared like this by a song since Weezer's "Buddy Holly"--and that was a different sort of horror. Many bands attempt to invoke fear; The Golden Palominos actually man-

age to do it. The general style of the album is one of sensual bassline grooves mixed with hip-hop style beats and very dark atmospherics that come off not as cheesy or unintended humor, but as a demonic voice pulling you in, with or without your consent. Look under your bed before you fall asleep tonight. -A.C.

**Various Artists -Reflections in the Looking Glass: A Tribute to Siouxsie and the Banshees** (Cleopatra)

Siouxsie and the Banshees, a premier punk/goth/pop band of both the 70s, 80s, and 90s, whose style has influenced punk, goth, and pop alike (both in music as well as in clothing!), is here paid tribute by their young Gothic students of today. I'm always impressed by bands that, when covering a song, manage to make it new and innovative again. **Switchblade Symphony** does an interesting, slow square-dance version of "Night Shift." **Ex-Voto** shines with their usual brilliance with an electro version of "Monitor." **Collide** with an unnerving, Golden Palominos-like "Obsession," and **Corpus Delicti** (by far the most innovative goth-rock band of the 90s) with a great, wild "Head Out." Disappointing tracks include **The Last Dance's** "Cities In Dust," which sounds like a watered down version of the original. The same goes for **Edera's** "The Last Beat of my Heart." Overall, I have very lukewarm feelings about this tribute album. It could definitely use more creativity, and the selection of tracks (at least half the tracks here come from either "Juju" or "Kaleidoscope" albums) seems unbalanced. And what's with the puke green cover? Probably better tribute albums to get are "The Passion of Covers", of **Bauhaus**--with **Ex-Voto's** ferocious "Slice of Life" and **Elven Shadow's** (dare I say it?) better-than-the-original "Terror Couple Kill Colonel" and "Ceremonial," of **Joy Division**--with a version of "Atmosphere" by **Corpus Delicti** that has to be the best remake of a song that I've ever heard. -A.C.

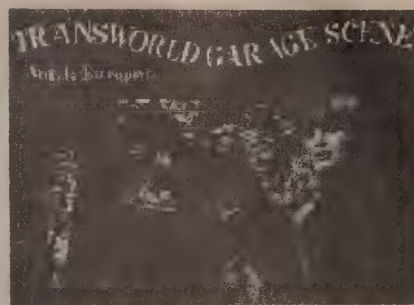
**Swans--Soundtracks for the Blind** (Atavistic)

This being the Swans' swansong, and a double CD set to boot, I was sorely disappointed by "Soundtracks for the Blind" (and such a great title too). Drawn out, overly long (one CD would have been more than enough), and lacking the grand power of their earlier releases, "Soundtracks" comes off as one long, ambient drone. They've done lengthy drones before, but none so uninteresting. A better album to start with would be "The Great Annihilator," their most accessible effort. -A.C.

**Cranes -La Tragedie D'Oreste Et Electre** (Dedicated)

The **Cranes** seemed like they were getting better with every release, culminating in their "Loved" album. I'm still uncertain about this new one--whether it's a drop in their previously escalating quality, or just an adventurous side project. It's not bad, just a bit unexpected--the album being inspired by a play by Jean-Paul Sartre. There are no melodic vocals; it's all spoken in French. There are no songs here that even attempt the heavy synths of "Lilies" or "Paris & Rome" (from "Loved"). Rather, this is a very somber affair, with bare, quiet symphonic instrumental arrangements hearkening back to the fell of "Wings of Joy." -A.C.

## ROCK 'N' ROLL Reviews Continued....



v/a - **Transworld Garage Scene Vol. 1 LP** (Misty Lane)

A great comp featuring garage bands from all over Europe, including Holland's **Perverts** and England's **Mystreated**. Holland appears again in song-form, with fine covers of Q'65's "You're the Victor," and the **Outsiders**' "I Would Love You" and "Daddy Died On A Saturday" by the **Flashback V**, the **Thanes**, and the **1-2-5's**, respectively. Not a dud among them. I'm really impressed with this label and looking forward to vol. 2. — MG



v/a - **A Web of Mystery 7"** (Misty Lane)

Another 4-band EP, this time featuring the **Overcoat** (weak version of **Loves** "7 + 7 is"), the **Others** (surprise)

surprise) with another folksy number called "What I Want," **FLA's** **Lears** with "Comin' Home Today," and the charged-up "Runnin' For Her Love" from Norway's **Lust-O-Rama**. Great psychedelic cover art. — MG

v/a - **Weird Out! LP** (Misty Lane)

The best thing about this package is the **Wyde Mammoths 7"** that comes with it—four great folk-garage numbers that lend some authenticity. While still pretty good, this is (in my opinion) one of the weaker Misty Lane releases. Featured bands on this collection of Swedish garage bands from the '80's include the **Crimson Shadows**, the **Mongrels**, and the **Highspeed V**, who all turn in good tracks. My main complaint is the sound-quality—some of the tracks are so muddy it's hard to fish what might have been a great song out of the muck. — MG

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Here's how it works: the **Hypnoanalgesic** technology actually provides more input to the nervous system than it can handle — the way it is currently structured. It's like providing a *super-enriched environment* for your brain! Optimum resonate materials found only in our broadcasts invert the normal synaptic order of your **brains** cells. This process enhances your multi-dimensional self activating latent DNA and bringing about positive changes in your transformative being.

The brain's response? Quantum leaps in awareness, and reorganization of the nervous system at increasingly higher levels. Creation of new neural pathways. Increased communication within the brain leading to what scientists call "whole brain functioning": *increased intelligence and mental clarity. Greater creativity. Keener intuition. Accelerated learning ability. Zen-like control over mental states.*

But here's the real payoff! *Every time the nervous system reorganizes itself at a higher level, you have to let go of some of the mental and emotional stuff buried beneath the surface in the unconscious mind which encourages you to work and spend your life doing meaningless tasks for people that you hate!*

## Do you realize what this means?

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## What's Stopping You!

Burst into your subconsciousness. Dive deep into the excesses denied of you by those whose only interest is to use you to make *their* life better than yours.

And the experience? Peaceful, deep, profound. In these deeper alpha, theta, and delta brain wave patterns, the brain make lots of endorphins and believe me, it feels good!

And, in each deeper level of this multi-phased program, *increasingly lower carrier frequencies* take you to new depths of mind expansion, growth and super-awareness...*light years beyond any other mind expansion tool you've ever used.*

This powerful program is called **The Wonderful World of Carl Frost**, and can be heard every other sunday from midnight to three, and what it does is, quite frankly, so profound and far-reaching that the only way you'll really appreciate it is to listen for yourself.

**You don't know how good you'll feel!**



Your radio host Carl Frost has been entertaining families of all generations on KDVS every other sunday at midnight since 1958.

Just listen to what these critics have to say about **The Wonderful World of Carl Frost...**

"Engrossing, hyper-dimensional.... I thought that technology like this only existed on Star Trek.... The artwork is stunning.... I was mesmerized."

**-Bob Foster  
Land Lord**

"Is this from the Pleiades or what??"

**-Anonymous**

"So saccharinely cute that adults in the audience will be embarrassed before the program's half over...even the kiddies get restless. I'm not sure for whom *An Unfortunate Development* was made."

**-Watchtower**

"...the program is preposterous, bolstered by so much dialogue that might better have been reduced to monosyllables. The production is a shoddy piece of merchandise and the direction no better than uninspired...."

**-Hollywood Reporter**

"... leaps broadly outside the realm of logic.... Not for anyone who knows, or cares, anything about reality."

**-Fortean Times**

"The sole distinction of this vomitous mess is that it just about reaches the nadir of witlessness, smirky sexiness and bad taste.... A very odd program indeed."

**-Angel of Death  
Metal Head**

"Discriminating audiences may find the program beyond credibility and some of the dialogue inane.... So repetitious, slow-moving and difficult to understand that it made me drowsy. This program is really the oddest thing ever aired on the radio... I think it's a lot of pseudo-artistic HOOEY."

**-The Pirate  
Howard Stern Imitator**

"A nightmare on the mind and nerves.... Vulgar, ludicrous, irresponsible.... Makes an aggressive attempt to combine religion and vaudeville... offends both propriety and common sense... trying to prove that God is on the side of the big conspiracies.... A big lie and totally alien."

**-National Catholic Office of Radio Programs**



## "Public Space" Continued....

the music and program directors don't have, they shouldn't have to suppress it. Again, we don't play commercial music because commercial music is non-knowledge material; there is little to teach about in that field. We are licensed to be an educational, non-commercial station. If a deejay comes in knowing a history of blues, they should play the blues and teach others about it. After all, half the presentation of music is the mood and forum the deejay creates which is an extension of personality. That is what modern radio lacks. Afterwards, as a deejays grows to become more experienced, they learn the connections between different types of music. This tool is then a device to connect one music to another, to stimulate the listener into learning about a genre they know nothing about (the art of segue-way). This cannot be achieved by just telling a deejay what to play.

My whole goal here at KDVS is to present as many views and dimensions of underrepresented ideas, news, music, and community concerns. This represents education and stimulation of thinking about things in a different way. In a world ruled by polarized information handed down from centralized powers, corporate outlets, and advertisers, news in all cases is slanted towards furthering these people's goals. A daily dose of this information drastically taints the way we think. We hear a few ideas of why something is good, but never hear the flipside because there is nobody there to defend these views. We have all been tricked into thinking we should either be a Democrat or Republican. Team A, or Team B: two subsets of ideas. What happened to thinking about each issue separately? Individualism— isn't that what America is all about? (This paragraph is becoming boring— we've heard this all before).

The biggest problem I have encountered during my term here as General Manager is the lack of participation among the underrepresented. You would think if you gave the opportunity to someone to give their valued opinion over the airwaves to thousands of people that they would jump at it. Just in putting together this program guide, most of the work was done by a select few because others were just too busy. Six thousand of these were printed and distributed, yet people were too apathetic, or didn't have time to give their opinion about something. To me, mass media has a profound effect on the way people view things. Just imagine how the thinking of so many kids was changed just by listening to a Dead Kennedys record and the viewpoints of an irate punk named Jello Biafra. This grassroots-level approach would work to the x-th power if more people just took the extra time to enter their input. Is your job so important that your opinion is not worth the time? What than in life is more important than reversing the power of free speech back to you, the public, and not only the most wealthy factions? Maybe if my beer-drinking roommate, the skater

## Jimmies Interview Cont....

rock label. The guy who's in charge of it has got his head on his shoulders and he's good to us. He's got all kinds of stuff on his label, it's not a punk label.

Todd: You have never been approached by Epitaph?

2: They've all come up to us and we've turned them down because we're staying to our roots. We like our jobs! We like work!

Todd: You mention that "seven years" thing and then they sort of stray away.

2: Yeah! "If they haven't gotten anywhere yet, well..." If that ever came about and we got a big money deal from somebody, I'd be there! I'm not worried about it. If I can quit my job and do what I like to for a living, that's not selling out. As long as you don't change and you're still being true to yourself, that's all that matters.

Todd: So if you were approached by Atlantic and they're all, "Well, this song about drinking... we just wanna re-word some of these things here."

2: I'D HAVE A PROBLEM WITH THAT, unless it was like a quadromillion dollar deal. "Yes, sir! You just go ahead and write the song!"

4: ..We'll play it.

Todd: You do have a song about drinking on your new CD.

3: It's actually a couple songs. Well, not the new CD.

2: The new CD has one about the joys of alcohol withdrawal and the DT's. Just good times for everyone. The song "Live Without It" is about a night that I had after I tried to quit drinking and went back to drinking for a binger-a-weekend. When I came down and went into the DT's, it was not fun. And that's what that song's about.

Todd: So are you guys moderate drinkers now?

2: I'm a recovered alcoholic, basically. I don't drink.

1: Basically!

2: I will not drink. I can't drink. I haven't had a drink in... 3 years.

Todd: Wow.

2: When I talk about it, I'll talk about it, but it's not something. "Check me out! I'm sober and I'm better than you! You know what you're doing to yourself?"

1: Satanist!

2: "Put down that... get a life and a job, man!" Naw, I wish I could drink, but I just can't. If I want to do this, I can't drink.

3: I'm a moderate drinker.

2: He's lucky. He can drink a beer before we play, then two beers after and, like, that's it.

1: Then he's loaded. He's a lightweight!

2: Then he's out in the parking lot, throwing up! I was just never that way. And Tim, I don't know if he wants to talk... he's the same way, too.

1: No, I'm a recovered alcoholic. I haven't drank for over a year. I don't have nothin' against it! I still like to party, but I can't do it successfully, so...

Todd: So there are a lot of alcoholics in Longview?

3: 99.9!

2: Everyone!

1: That town has the most bars, and then the most churches, I've ever seen in one town.

3: And recovery units.

Todd: Well that's just like most of America, right?

2: It breeds alcoholism, that town does. But I think everywhere does.

...the talking continued. They played a great show at the Old Ironsides in Sacramento that night. I might add that their new CD is really good, too. The Jimmies seem to be undercredited because their lack of publicity and their bad stereotype of being considered "poppunk". In my opinion, they are tons better than anything on Lookout or other bands that are just generically dropped into categories because their sound is a bit more definitive and the songs stick in your head (and maybe I'm just too big of a Ramones fan). They're happy blokes playing foot tapin' music that is fun, but maybe I missed the point of rock'n'roll or something...

Write: Schizophonic, 232 S.E. Oak, Portland, OR 97214

The Jimmies, P.O. Box 68153, Portland, OR 97268

down the street, the crusty punk in the pit at the Lower show, the janitor who cleans the halls of Lower Freeborn, the cop who patrols the streets, and xxxxx(etc,etc) all put forth just a little effort to voice their concerns through KDVS, we'd have better understanding of what is exactly the kind of world we want to live in. But even at a more general level, there are many people out there in Davis and Sacramento that have tremendous musical knowledges, yet don't have the time to do radio shows on KDVS. We're trying to give underplayed music a chance, and what people are saying is they don't have the time. Of all the local music we play, none of the people in these bands can come give something back to the station. This is precisely why college radio sucks. In most places around the world, institutions like KDVS do not exist at all. In places where they do, like Berkeley, each individual is enlightened and

pushes the boundary of free speech and involvement in community decisions. Do you think that in Portland, Oregon, if a suburban mall was to be plunked in the middle of downtown that the citizens wouldn't question the motives of the land developer and the politics behind it? In Sacramento, however, it would be tremendously easier for a developer to do what they please. Is this who we want to call the shots?

Get active in protecting public access. If you want radio and your community to be better than it is, get involved. I'm only one person, I can't single-handedly carry the responsibility of KDVS open to the public. As of May 29, I will surrender the position of General Manager of KDVS due to ongoing problems with Chronic Fatigue Syndrome and being overworked. Drop us suggestions by sending your input in to KDVS.

# What The Fuck Is This?

BY BILL SMITH

I think the line above was probably one of my first responses when I first tuned into 90.3 megahertz. Having been raised in Sacramento on commercial AM and then later on FM radio stations, I couldn't believe that this little station so far to the left of the dial was doing what it did. The year must have been 1979 or 1980 and one of the first songs I heard "I'm In Love With Your Mom" by VOM. KDVS had pushed me to the edge and I fell off. I became a regular listener. It was underground radio, figuratively and literally. Located down in the bowels of Freeborn Hall, I started having dreams about being at the station before I ever went down there.

When I finally made it down to KDVS it was as if I'd found my niche. I met people with the same out-of-the-mainstream ideas as myself, over the years literally hundreds of people. People to whom I feel an affinity with being KDVIates.

KDVS and punk rock changed my life, but in my time down at KDVS it's gone way beyond punk rock. From the Dayglo Abortions to Stockhausen and more, KDVS is a mecca for exploring the many recesses of musical imagination.

KDVS has been responsible for some great live music. Whether through it's own shows, Live in Studio A or supporting other live music in the community. Some great shows I'll never forget include a Halloween show with Negativland, The Longshoremen and Penelope Houston's band. It was at the old Silo. I think half the audience was on hallucinogens and the other half picked it up through osmosis. The first time I saw Thin White Rascal was the first time I ever met people from KDVS. It was some little dive next to the railroad tracks near El Camino and the Freeway. There's also the hundreds of other show at places like the old coffeehouse, the Aggie Hotel, in the many different garages, living rooms and backyards of

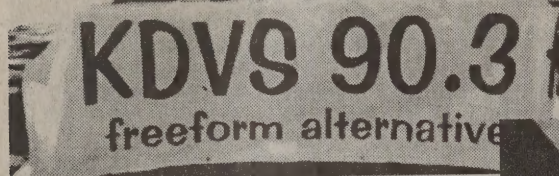
While the years have a tendency to change a person and a culture, KDVS has retained its integrity. In a time when major labels have co-opted the independent scene and alternative has almost become a pejorative word, I feel that I have become a bit cynical, but then there are still times when I tune into KDVS and I have to ask myself with a big grin on my face, "What the fuck is this?"





Ben

Bing



Cindy



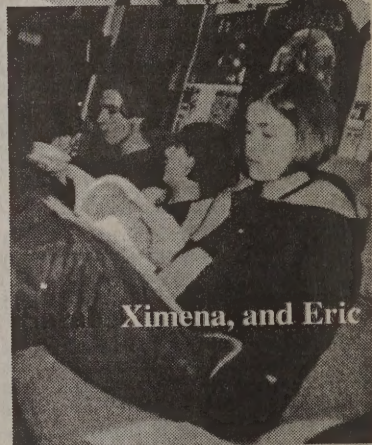
Bernard



Steve'n Bill



Josh



Ximena, and Eric



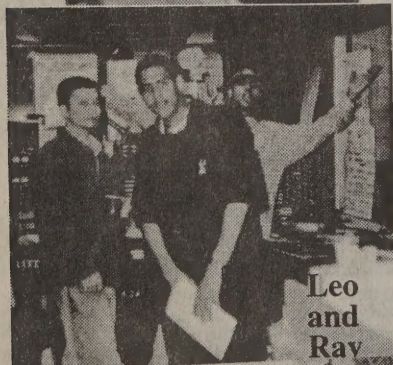
Justin



Sara



Lisette



Leo  
and  
Ray



Mick 'n The Hawk



Manoj



Rich 'n Travis



**SAVAGE REPUBLIC**  
by Robert R. Rye

**Leirs Zeus**  
Delta Venus

**Clabfoot orchestra**  
Dot 3

**FREE SHOW**  
FOOD NOT BOMBS  
BRING CANNED FOOD FOR DONATIONS  
MISSILE COMMAND  
DRESSURE POINT  
SAT. JUNE 8th  
8-11 PM  
COMMUNITY PARK  
AT THE SOLAR DANCEHALL  
KARNAR THE POLICE

**MISSING CHILD**  
in the Arts

**thin white rope**  
APRIL 20  
5300 ST.  
ON AT 9:00 PM

**NIRVANA**  
TAD  
MON FEB 12  
CATT

**thin white rope**  
SAT MARCH 1  
FEB. 24th  
8pm \$2

**ALL AGES!**  
at Choppers  
G St.  
Davis CA

**SUNDAY FEBRUARY 23rd**  
doors 7pm show 8pm  
maximum collect  
123 + 8000, there are  
010750 2400

**EXCUSE I7**  
SHOVE  
SKYSCRAPER  
YAH MOS  
NAR

**Clabfoot orchestra**  
Dot 3

**FREE SHOW**  
FOOD NOT BOMBS  
BRING CANNED FOOD FOR DONATIONS  
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maximum collect  
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010750 2400

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Duct Tape  
Bureau of the Glorious  
She's My Little Iodine  
String Cheese

**Blacks 77**  
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**DEAD KENNEDYS**  
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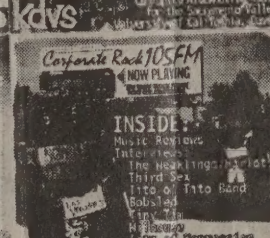
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Winter Program Guide

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